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HOUSES OF MODERATE COST

HARVEY L. PAGE
ARCHITECT

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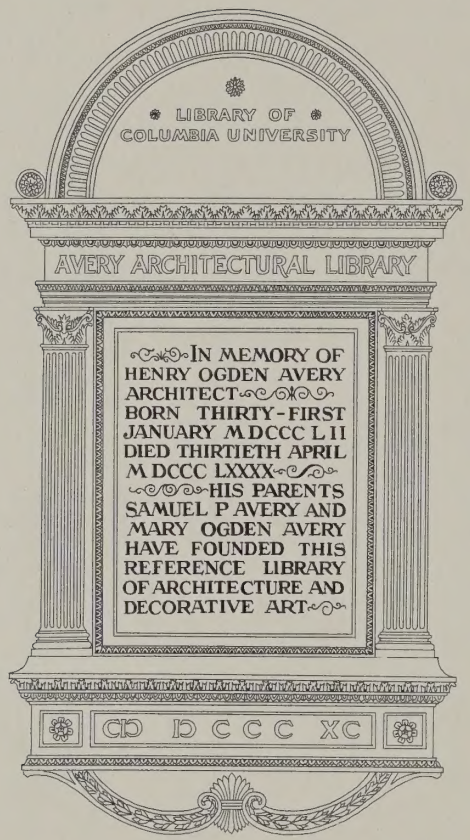
Classics



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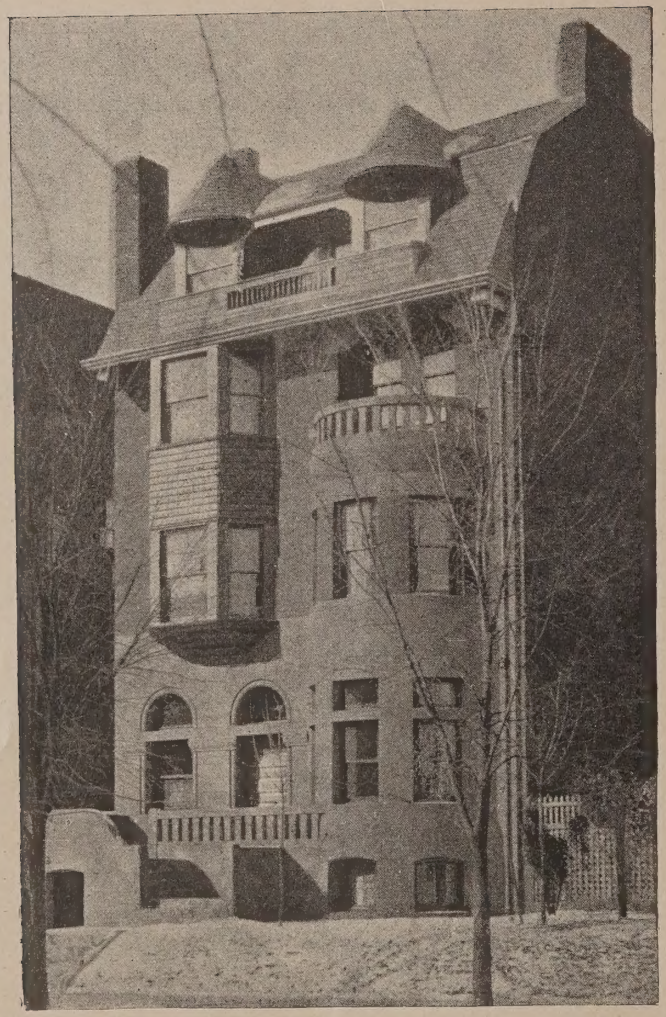
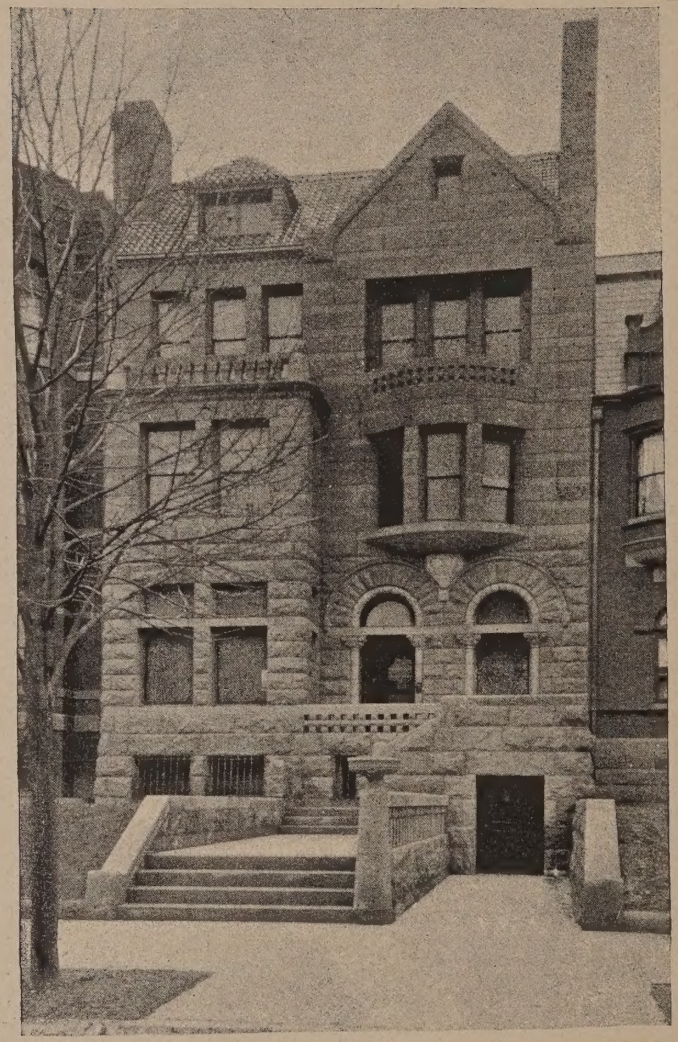


RESIDENCE FOR HON. S. S. COX.
HARVEY L. PAGE, ARCHT



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HARVEY L. PAGE, ARCHT.

HOUSES

OF

MODERATE COST

BY

HARVEY L. PAGE

ARCHITECT

WASHINGTON, D. C.

FIRST EDITION—5000

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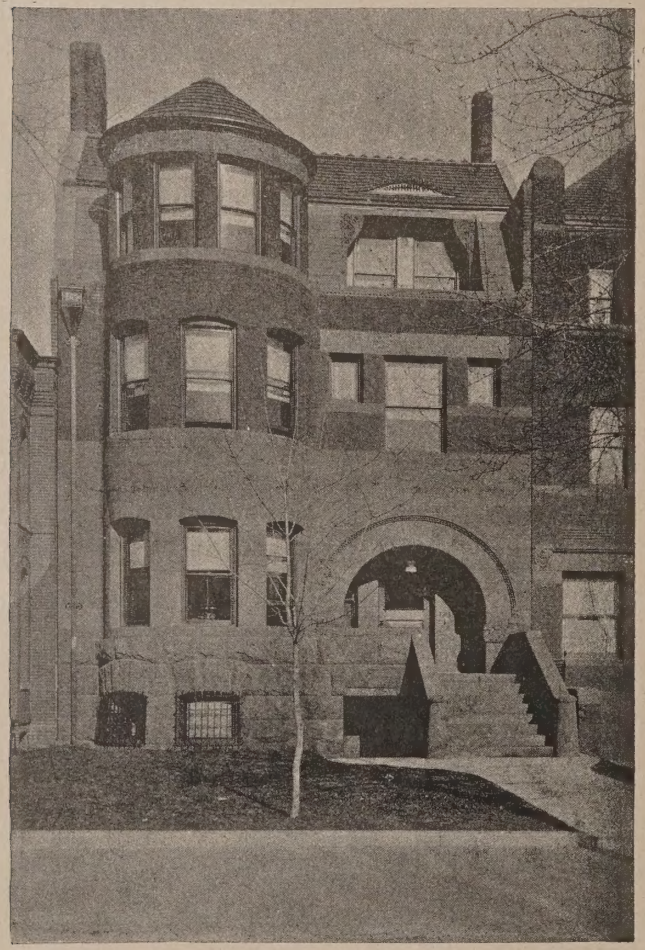
Building, Furnishing, and Decoration.

Residence of Wm. A Maury. Harvey L. Page Archt

THE fact that a client's purse, or rather the sum which he has set aside in his mind for building, is not sufficient to meet all the requirements of his building, should never alone constitute a valid excuse for an architect to erect an unsightly structure. If circumstances force him to use the cheapest materials, to build with the simplest outlines, and to avoid even customary ornamentation, still, from all the simplicity and even barrenness which such limitations must suggest, it is possible, with careful study, to secure good results. No better proof of this statement need be given than to take as examples the best of our modern American sea-shore cottages. In many of them we find the very essence of simplicity, amounting in many cases to absolute plainness, with rough stone walls outside, or shingles stained, which broad verandas, picturesque dormers, and well-proportioned windows transform into the most charming and inviting dwellings. The late Mr. H. H. Richardson and Mr. W. R. Emerson, of Boston, to whom more than any other men Americans owe the development of the modern suburban house and shore cottage, have shown excellently well the possibilities that lie in the use of the cheapest and most ordinary materials. Beginning on simple picturesque outlines, which give to all their work a distinguishing character, and treating constructive features with boldness and strength, and finishing by a harmonious combination of natural and applied color, they have produced in

most cases remarkably truthful and beautiful houses. Of course, with greater means come greater possibilities; but because a building costs little it should not necessarily follow that it must be ugly.

On the other hand, the possession of greater means by a client often opens the door to the gratification of expensive whims, such as overdone and tawdry ornamentation or the use of foolishly extravagant building material, not only detrimental to the appearance of a building, but often tending to create in the minds of chance observers the popular notion that all architects are extravagant when the opportunity occurs to spend another man's money, just as lawyers are regarded by the world as at least "devilish sly," if not actually dishonest. However, aside from this, if an architect is building an expensive house, there is no reason why the same principles should not be followed as in the case of the modest cottage. Simplicity, breadth, and strength are just as effective in the refined detail of a palace as in the rugged outlines of a bungalow.



Residence of Mrs. J. C. Cunningham. Harvey L. Page Archt.

A successful building must always be able to stand the test of criticism from two stand-points: Utility and Beauty. Utility first, because it must serve the purposes of occupancy, for if we cannot dwell in it or frequent it without physical discomfort we need go no further to pronounce it a failure. Therefore, in order that all practical and essential details may be properly carried out, it is well that both architect and client should be fully assured that honest and efficient workmen are employed. A dishonest workman can do more bad work than any superintendent can discover, and most dishonest contractors fully appreciate this. But, aside from the men who execute, the appliances and apparatus themselves should be of good quality. No money is ever saved by putting worthless fixtures or materials into a building simply because they

are cheap; and this applies to all buildings, whether put up for occupancy or for investment.

The best is in the end the cheapest and usually the simplest, requiring less expense to maintain or repair; but these facts come home very slowly to some people. If such appliances and fixtures as have stood the test of scientific trial are specified, and pipes are well jointed, laid with an even and proper inclination, and, in short, all little but important points carefully seen to, the whole system, whether of plumbing, gas-fitting, or steam-heating, will work well and cause no trouble. Plumbing and the kindred trades are not branches of the Black Art, though they frequently give dishonesty a chance to practise legerdemain. Nothing is more simple than a good system of house plumbing and drainage, but I know of nothing more intricate and inexplicable than a bad and purposely complicated job.

Residence of Gen. J. A Williamson. Harvey L. Page, Archt.

But if we suppose that all practical requirements have been met in our building, what then must we look for? Beauty. And by this is not meant the use of refined and judicious ornament alone. Ornament only helps. Nor do well studied proportions and outlines alone constitute beauty, nor do ornament and proportion together produce the desired result unless they are truthful—that is, unless they are in a measure the outgrowth of a certain well-defined plan.

A successful building, therefore, is one in which the general plan and furnishings are suited to the purposes for which the building is used, the outlines following agreeably the general disposition of the mass inside and out, the ornament judiciously setting off the composition, and all together producing in the mind of the observer the sense of truth and harmony.

Therefore, first, let the plan be made according to one's wishes and the dictates of common sense as regards

the number of rooms, their disposition, etc. Then let the design be a truthful outgrowth of this plan, the ornament judiciously applied, and the result cannot fail to be a good one.

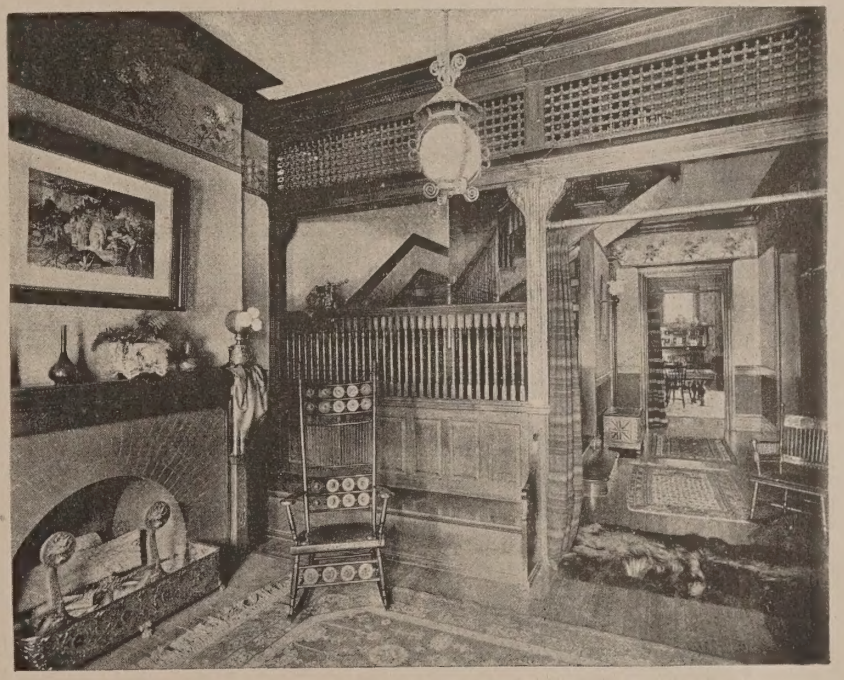
There are few people, however, outside the ranks of practising architects, who are capable of even planning a building to the best advantage, to say nothing of designing one; and this is not strange, since it costs an architectural student more years of genuine hard work to acquire proficiency than are correspondingly spent by the students of any other profession. Many men spend from seven to ten years in study before practising, and this alone ought to answer fully the question whether it pays to employ an architect.

As to what style should be employed, no particular directions can be given. Location, uses, and the client's means will do much to determine this point. It is, however, safe to say that certain debased styles now in fashion (a word which properly ought never to be used in connection with a good building) have outlived the usefulness they have had in the past, and have been kept alive only by the misguided efforts of, unfortunately, many devotees. In this category we may place the modern Gothic and modern French, both of them beautiful in their former purity, but now, at least in America, hopelessly debased. They have been brought to the highest point of development of which they are capable in other lands, and as the same necessities do not exist here, debasement is the natural result of their being used without reference to propriety.

All the large cities of America furnish glaring examples of the level to which architectural styles may descend. Our National Capital has no reason to pride itself on some of the formidable structures of brick and stone devoted to Government business. Meaningless rows of columns over columns, supporting nothing unless it be the office of a transient supervising architect, displaying crude efforts in detail and ornament, and covered by meaningless roofs, they stand as monuments to foolish expenditure of public money. Of the older classic buildings in that city it may be said that, although their utility has, in many cases, been sacrificed to the style of the exterior, still they have a certain grandeur, which is, perhaps, a redeeming characteristic.

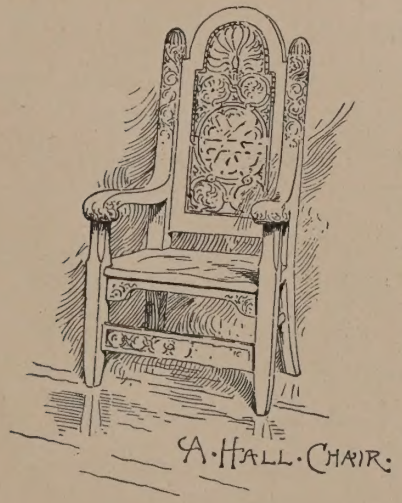
For people who intend to build, I can think of no better light reading than Violet-le-Duc's "Story of a House," and "Conversations on Architecture." There have appeared several excellent articles in the Century Magazine, by Mrs. Van Rensselaer, on "Recent Architecture in America" and "American Country Dwellings." It may be said that these articles, although in some respects lacking decision, yet, in general, voice the sentiments of the best of the architectural workers of the day, and are both delightful and profitable reading.

Although so much has been well written about the adornment of interiors, still I will venture to make a few suggestions of a general character. As to furniture, the chairs should be made, first, to sit on—that is, strong—which will not necessarily prevent their being graceful, and elaborately decorated with carving or stuffs if desired. The accompanying sketches show how effective the simple old forms of the most ordinary furniture may be made by a little ornamentation.



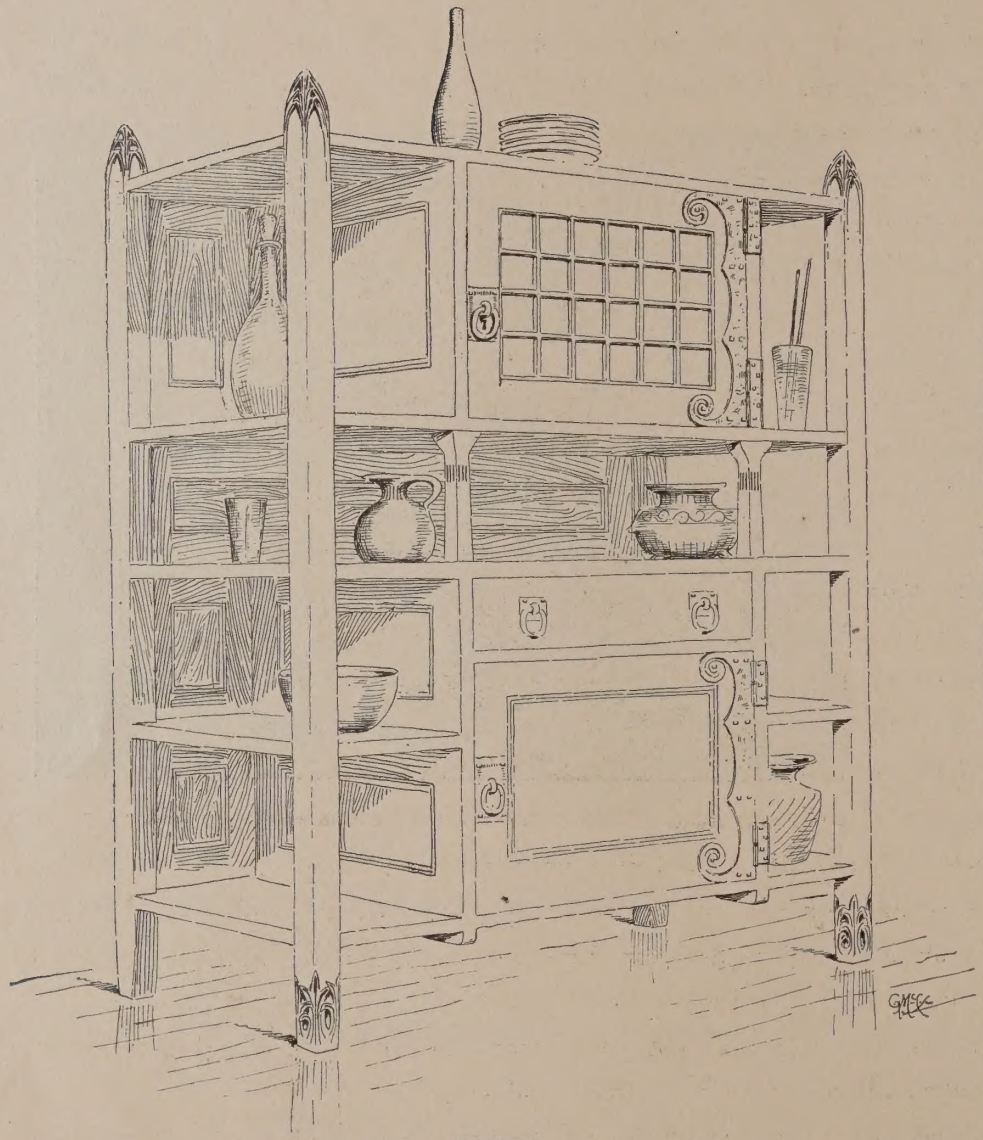
HALL IN WM. A. MAURY'S HOUSE. H. L. PAGE, ARCHT.

In the use of wall-papers, paint, and fabrics, it is well to bear in mind that gaudiness is apt to end in disgust, and that a predominant tone should prevail throughout the whole scheme of color in a room, different shades of the same color being used to avoid monotony, although frequently one or two tints are sufficient in a room, especially where many pictures are to be hung. Plain cartridge papers and the like are very effective, as well as economical, and may be had in many excellent colors.



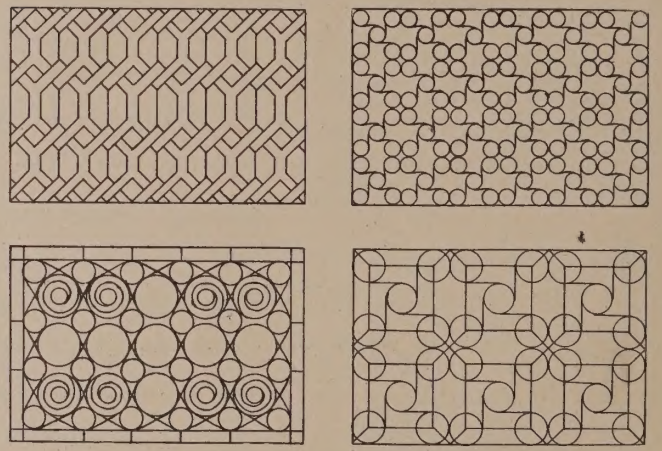
In determining a scheme of color for communicating rooms it is all important to study the complementary harmony of tones and shades.

In windows which serve chiefly to let in light and are above the level of the eye,



BUFFET.

wrought-iron grills, or Moorish screen-work, or perhaps appropriate designs in plain leaded glass, often add considerable to the attractions of a hallway or staircase landing, and have nothing of the commonness or tawdriness of cheap patterns in stained glass. Not that stained glass has no place in even a dwelling,



Designs in Plain Leaded Glass.

for certainly most beautiful designs are frequently seen in connection with good domestic architecture; but nowadays the straining for effect has unfortunately led many designers into imitating in cheap form that which loses its artistic value as soon as you make the material shoddy, and one is led to suspect sham before it shows its face. Therefore, to transpose the old adage, if anything glitters let it be gold.

HOUSES OF MODERATE COST.

I have prepared the following designs for medium sized town and country houses to meet the growing demand for them which has been made by clients residing at a distance, where personal supervision was impracticable. They have been carefully studied, and all necessary working drawings, details, specifications, bills of quantities, etc., prepared in the most thorough and careful manner, so that any one building from them will find all data and necessary information so thoroughly given that in the hands of any honest and competent contractor they will be found sufficient.

RESIDENCE OF WM. B. OGDEN, LINCOLN, NEB. H. L. PAGE, ARCHT.

It is necessary where an Architect does not superintend his work that the drawings and specifications should be complete and explicit, so that there will be no doubt as to his intentions in the minds of the workmen, and realizing this, I have made all drawings and specifications as effective instruments of service to the owner and workmen as it is possible to do.

I have found in many cases the cost of getting out special designs for houses, costing from One to Six Thousand Dollars, to be more than my usual commissions for such work, while at the same time these commissions were a matter of considerable consequence to the client, who, perhaps, did not fully appreciate the value of having the work well laid out before beginning to build.

Again, many people feel that they cannot afford to employ an architect in building a moderate priced house, and consequently leave the matter of plan, design, and detail to the inexperienced hand of a draftsman, or worse still, to a master-builder, who, because he has had no experience as an architect, feels he can place but a small price on his services.

The foregoing and other reasons have induced me to offer the accompanying selection of houses of moderate cost, to the preparation of which I have devoted the most careful thought and study.

ALTERATIONS IN PLANS.

If any changes in plans or designs are required, I will make them to meet the client's requirements at a reasonable charge for extra work and time involved.

I will submit prices for alterations upon receiving a description of the changes required, which should be accompanied by a rough diagram of same.

Many minor changes, such as the changing of a door or partition, etc., may be indicated by the owner direct to the workmen, only be sure that the change is for the better, and that it will not affect the construction.

Each set of plans, whether ordered directly from the sketches in this collection or with additions, will comprise the following:—

A set of working plans and elevations drawn to a scale of ¼ of an inch to the foot, [¼″ = 1′ 0″].

A set of exterior and interior details, such as mouldings, window boxing, cornices, chimney caps, panelling, brickwork of fire-place details, showing flues, stair-work, baseboards, cupboards, etc., to respectively convenient scales.

A complete and comprehensive specification [type-written] of all the labor and materials required in building the house.

Special designs for mantels, with details.

A bill of quantities of all material.

A close estimate of cost of building, with cost of furnace, range, or stove, etc.

Directions for color treatment in paint or stain of the exterior, and for the decoration of the interior, whether in paint, oil, or paper.

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For complete set of plans for any of the following sketches, 1½ per cent. on my estimated cost.

For changes in plans a moderate charge will be made, the amount of which will be given on application when required changes are stated.

For supervision and superintendence, 3 per cent. in addition to above and travelling expenses.

For special design, with complete working plans, specifications, etc., as above, 3½ per cent. on proposed cost. With supervision, 5 per cent. and travelling expenses.

Special rates on dwellings, stores, and churches where the estimated cost is found not to exceed $6,000, provided that I have the owner's consent to duplicate same.

In ordering plans, etc., remit by check, postal order, draft, or by express, the amount charged for the design selected, as per schedule of charges. Upon the receipt of same I will promptly forward a complete set of the plans, specifications, etc., by express or mail, charges prepaid.

In making my estimates on the following "houses of moderate cost," I have omitted the plumbing and heating, also mantels and fire-places. The specifications for furnace and range, mantels and fire-places will be furnished without additional charge; and specifications for plumbing, cistern, etc., will be furnished if desired for the sum of $5, making a special study of each case.

Address all orders to—

HARVEY L. PAGE, Architect.

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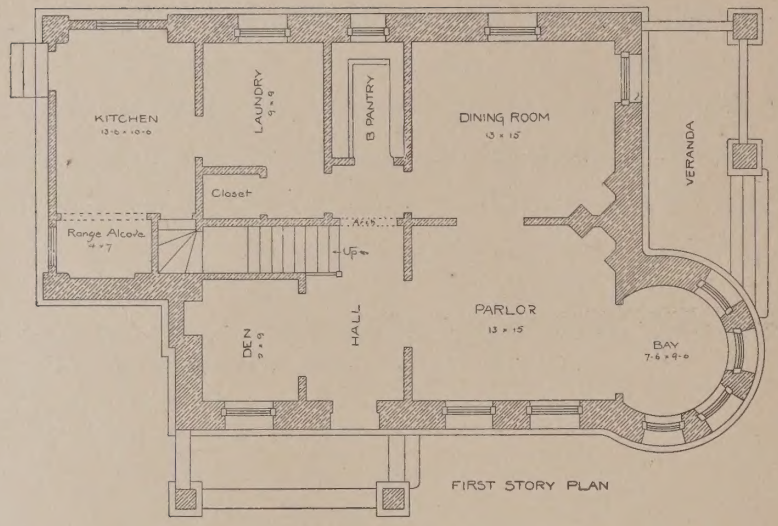

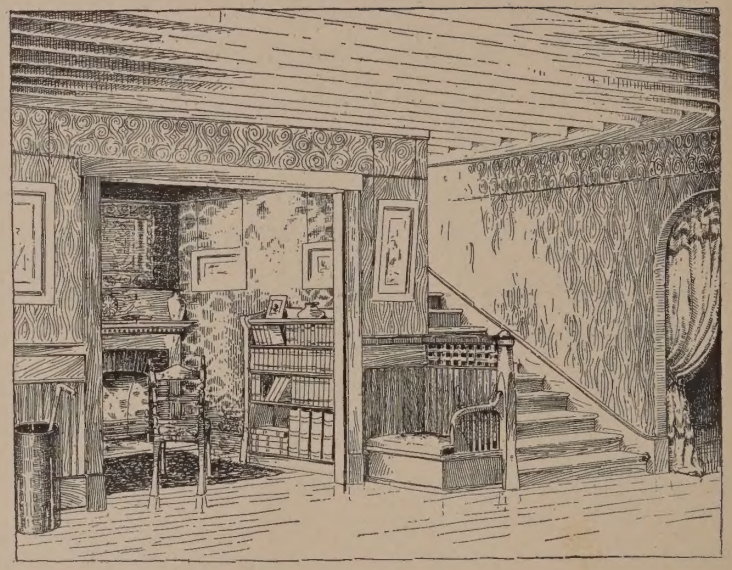

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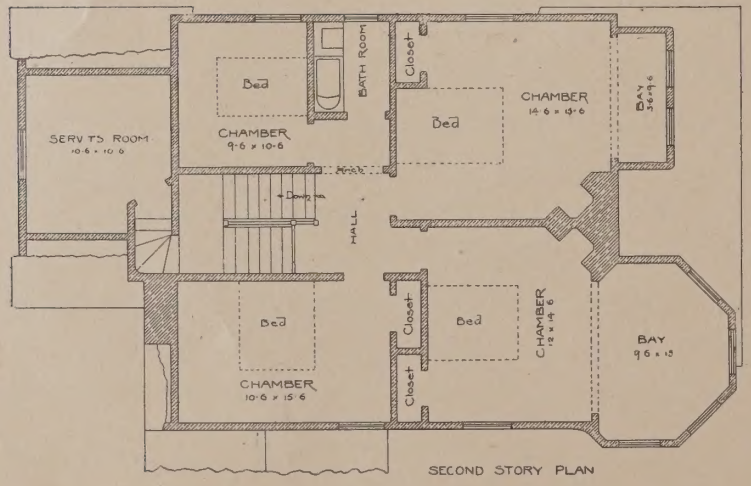


DESIGN No. 1.

Estimated Cost in Stone, as shown, $5,500 to $6,000.

Estimated Cost in Frame, $4,400 to $4,800.

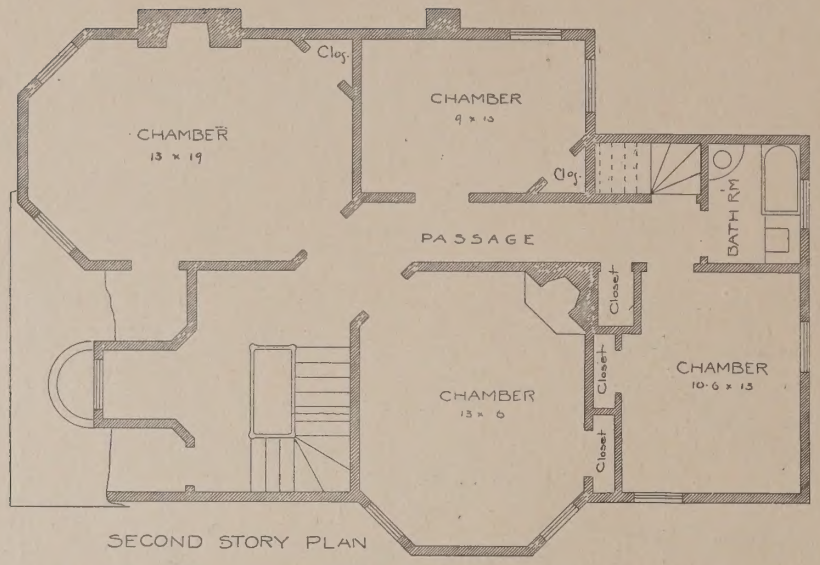
Cost of Working Plans, Specifications, etc.:

In Stone, - - $82.50.

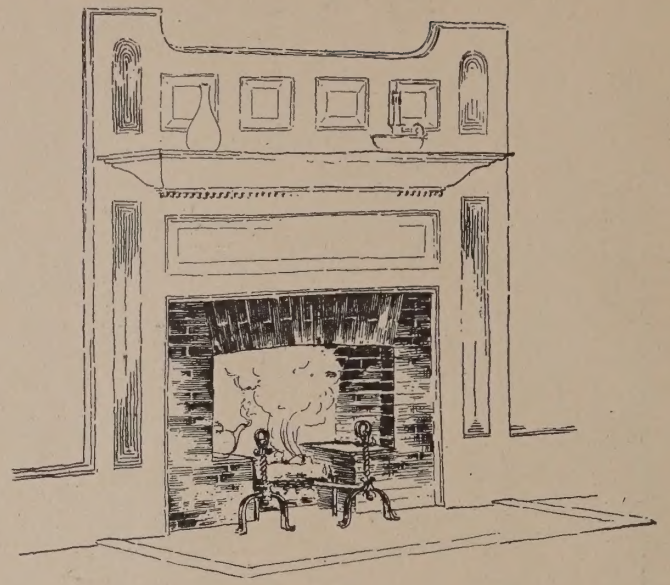
In Frame, - - $66.00.

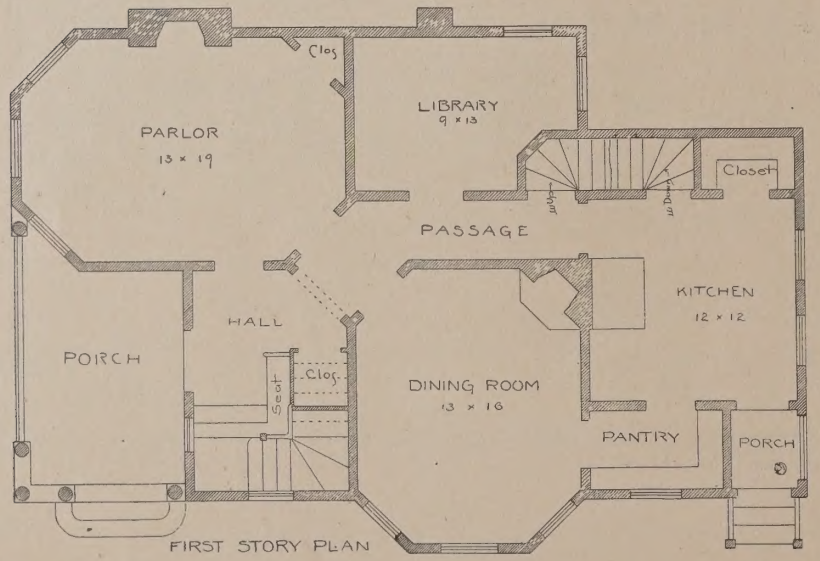
HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

PERSPECTIVE VIEW. DESIGN No. 1.



SECOND STORY PLAN





FIRST STORY PLAN

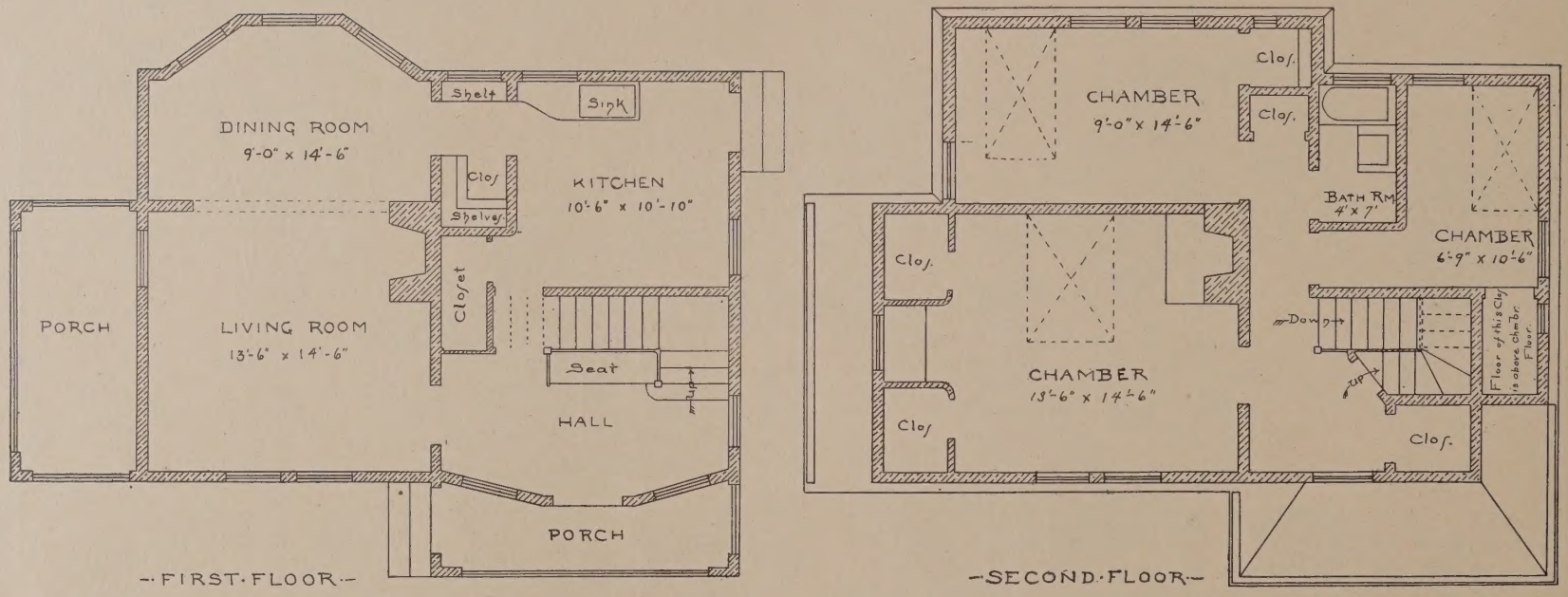
DESIGN No. 2.

Estimated Cost, - - $3,500.

Cost of Working Plans, Specifications, etc., $42.50

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

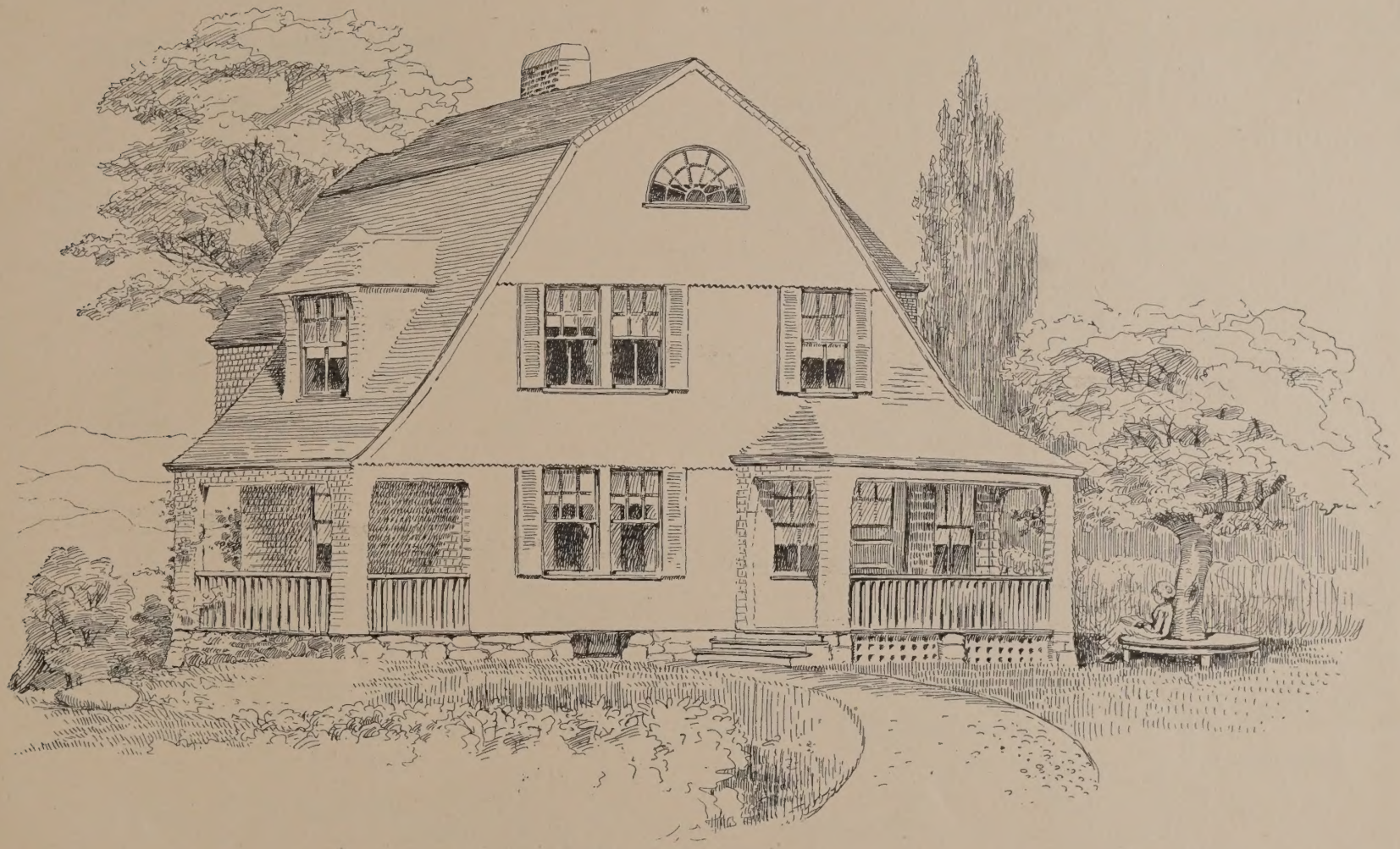
PERSPECTIVE VIEW. DESIGN No. 2.



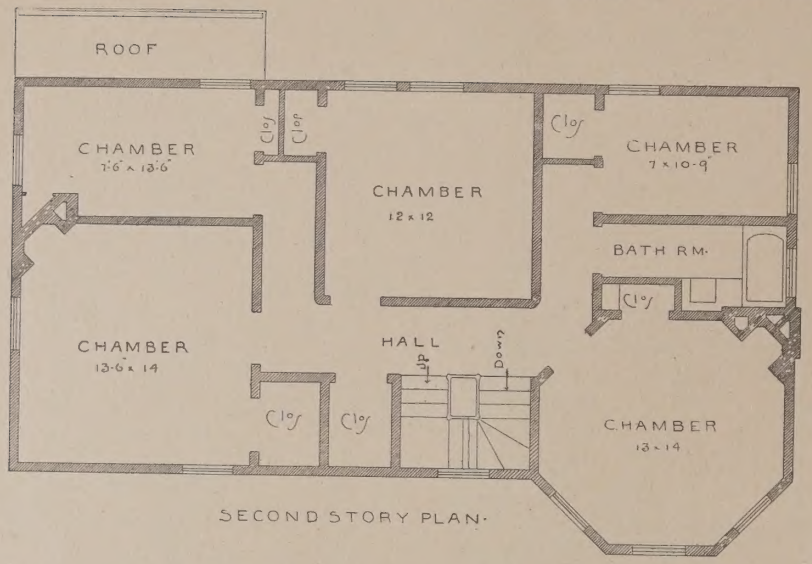
DESIGN No. 3.

Estimated Cost, - - $1,900.

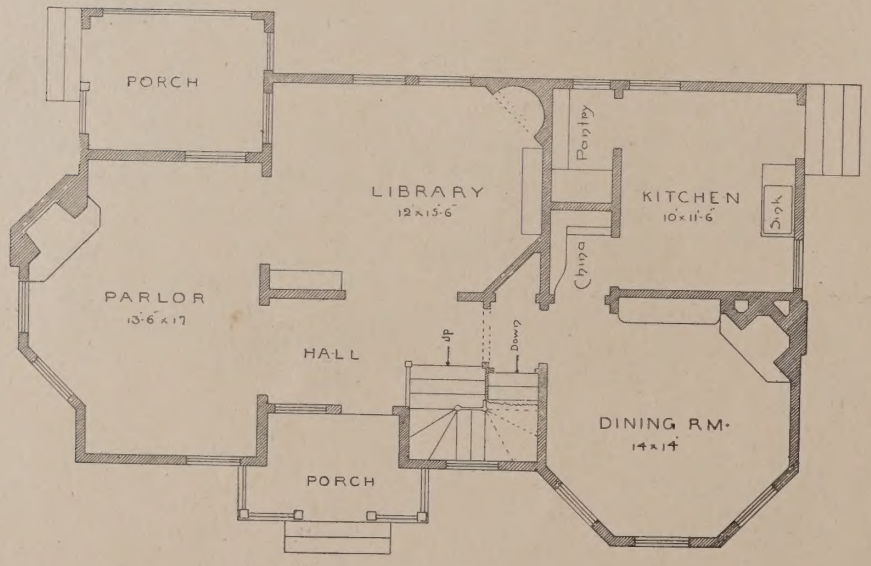
Cost of Working Plans, Specifications, etc., $28.50.



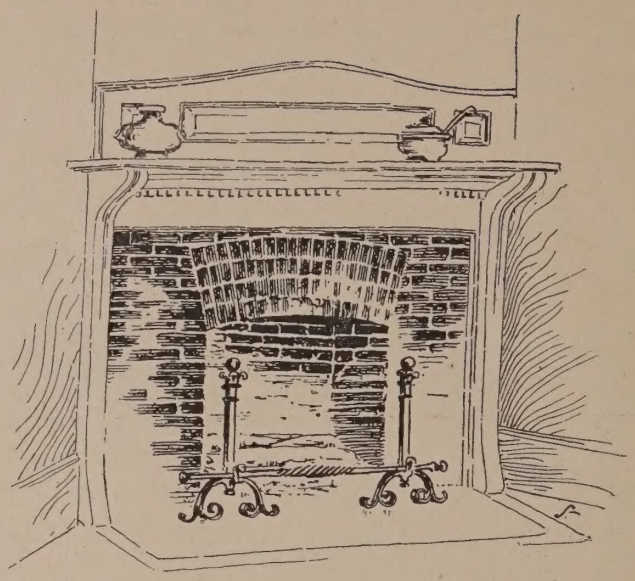
PERSPECTIVE VIEW. DESIGN No. 3.



SECOND STORY PLAN.



FIRST STORY PLAN.

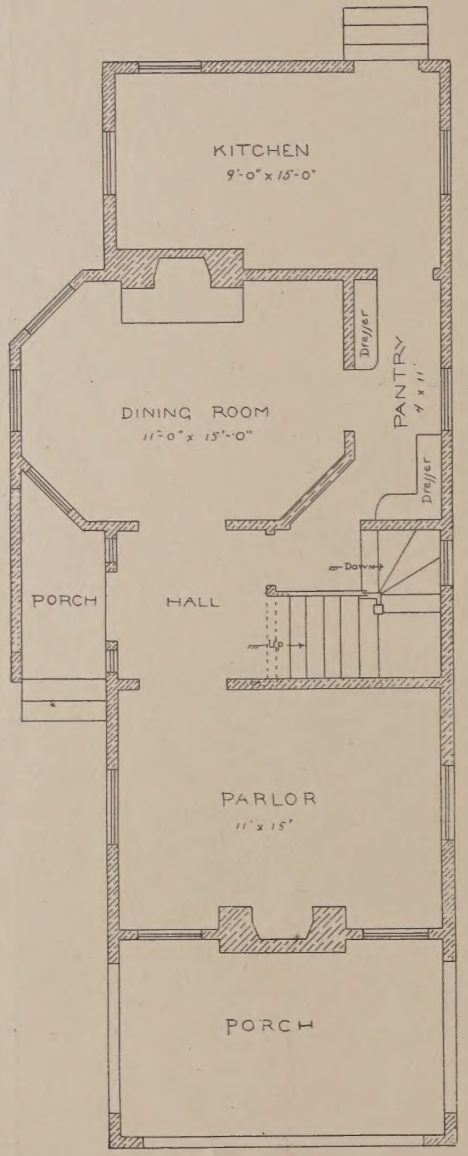


DESIGN No. 4.

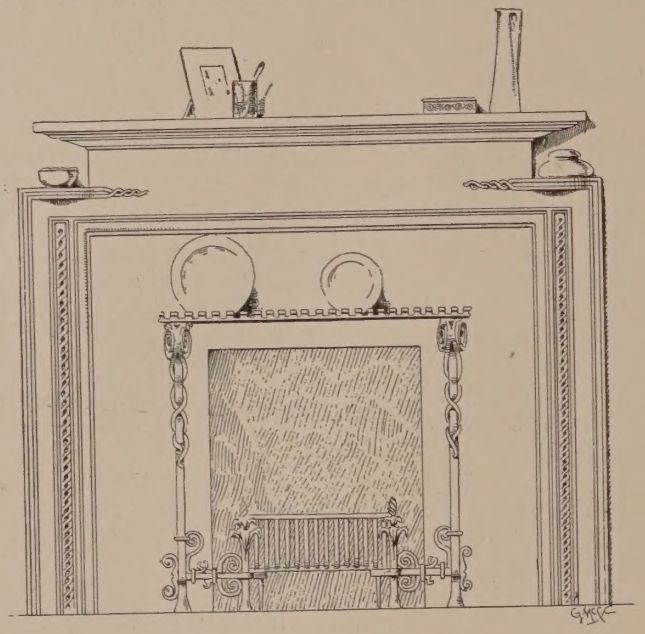
Estimated Cost, - - $2,600.

Cost of Working Plans, Specifications, etc., $39.00.

PERSPECTIVE VIEW. DESIGN No 4



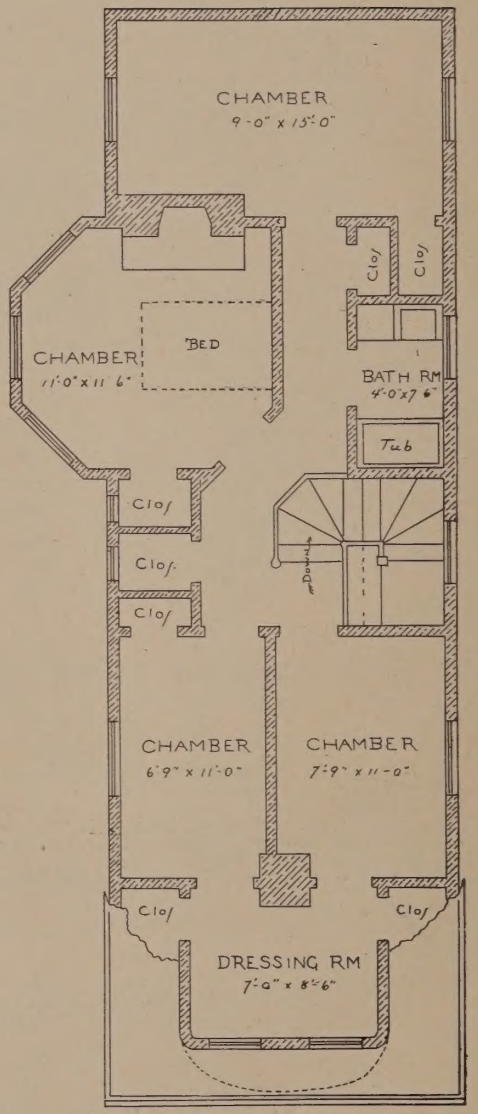
FIRST FLOOR PLAN



DESIGN No. 5.

Estimated Cost, . - $2,000.

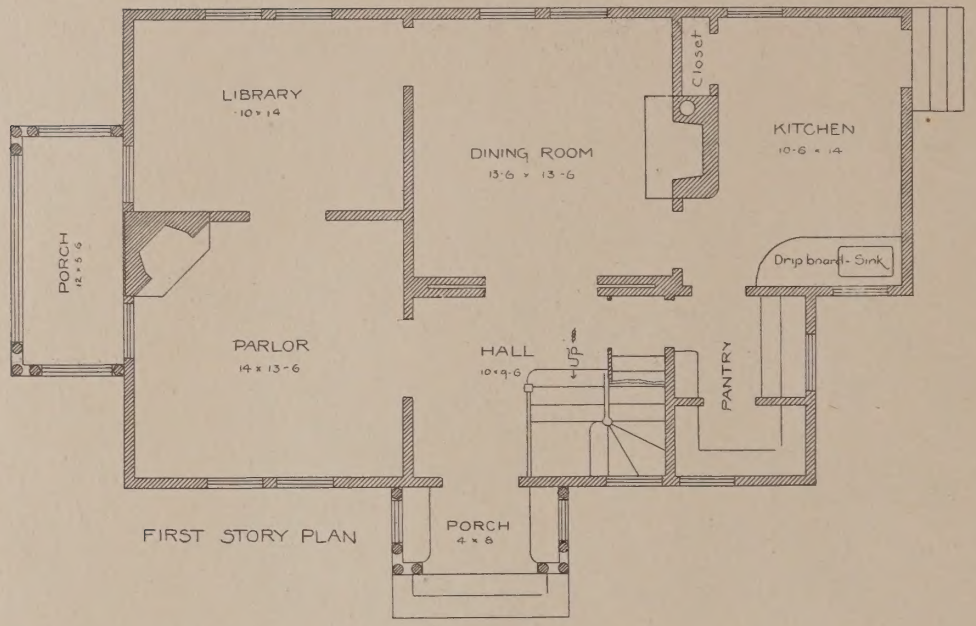
Cost of Working Plans, Specifications, etc., $30.00.



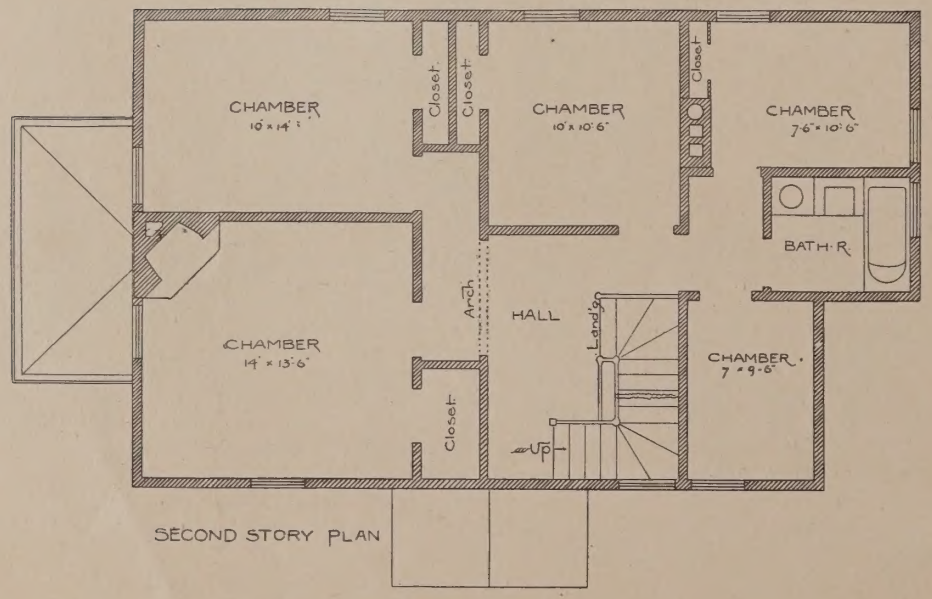
SECOND FLOOR PLAN

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

PERSPECTIVE VIEW. DESIGN No. 5.



FIRST STORY PLAN



SECOND STORY PLAN

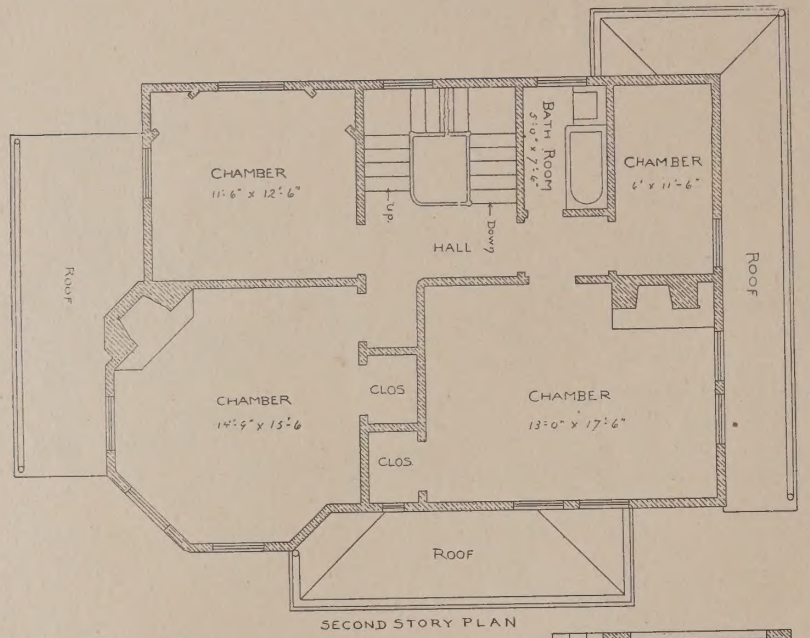
DESIGN No. 6.

Estimated Cost, - - $2,800.

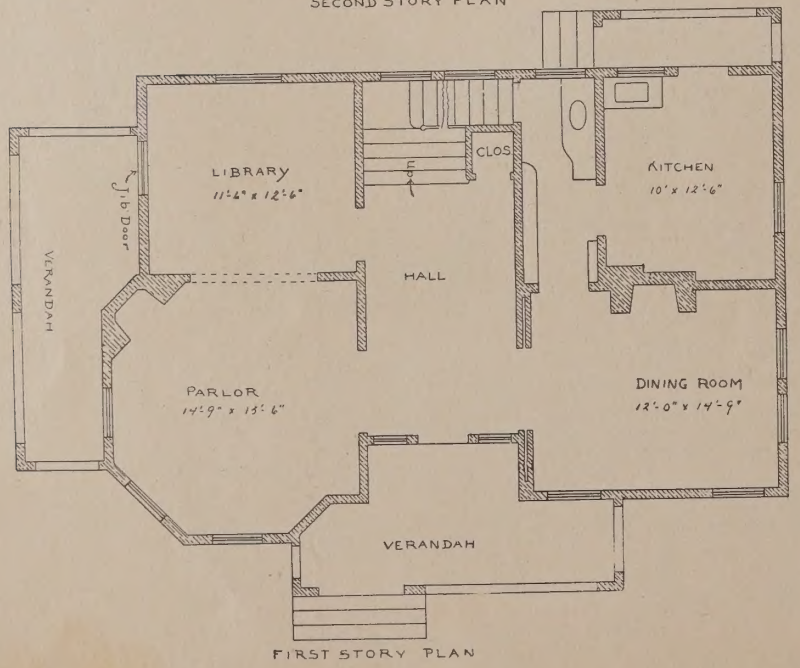
Cost of Working Plans, Specifications, etc., $42.00.

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT WASHINGTON, D. C.

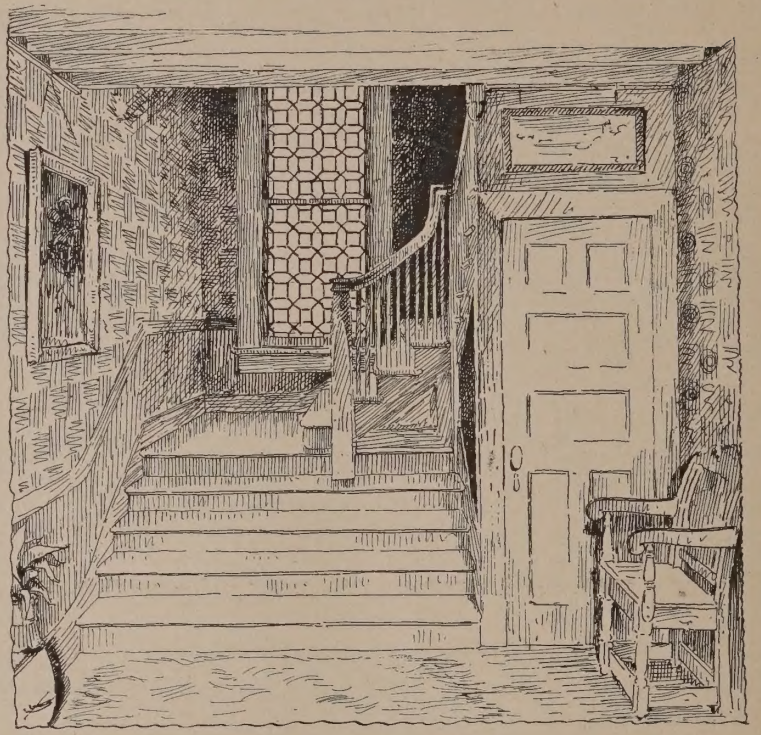
PERSPECTIVE VIEW. DESIGN No. 6.



SECOND STORY PLAN



FIRST STORY PLAN

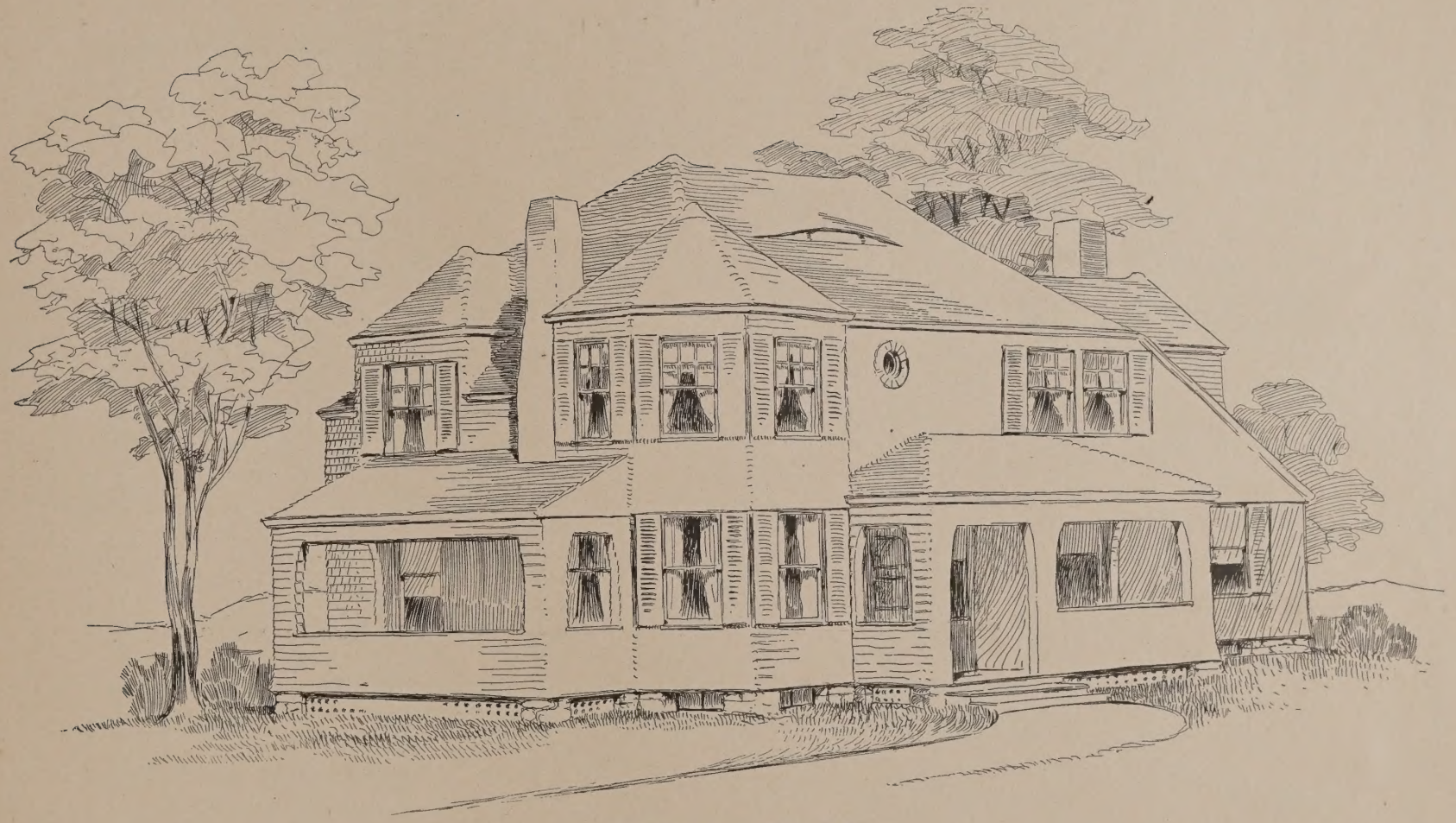


DESIGN No. 7.

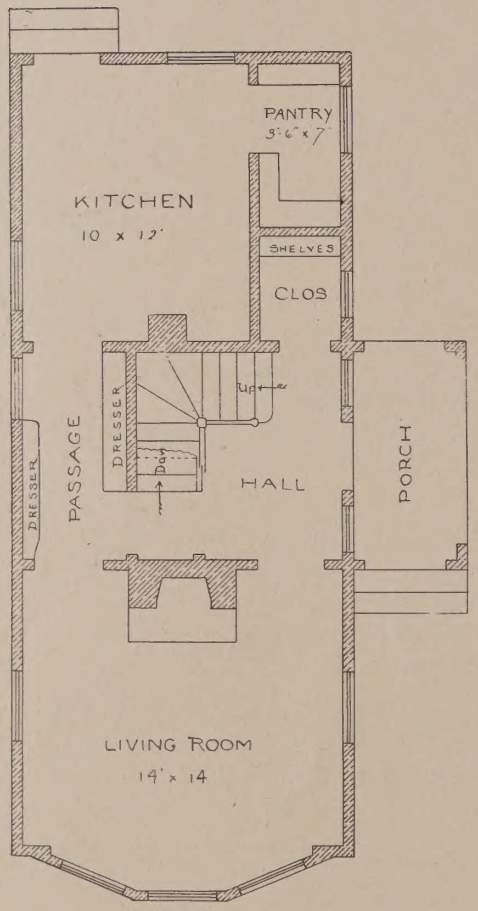
Estimated Cost, - - $2,800.

Cost of Working Plans, Specifications, etc., $42.00.

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.



PERSPECTIVE VIEW. DESIGN No. 7.

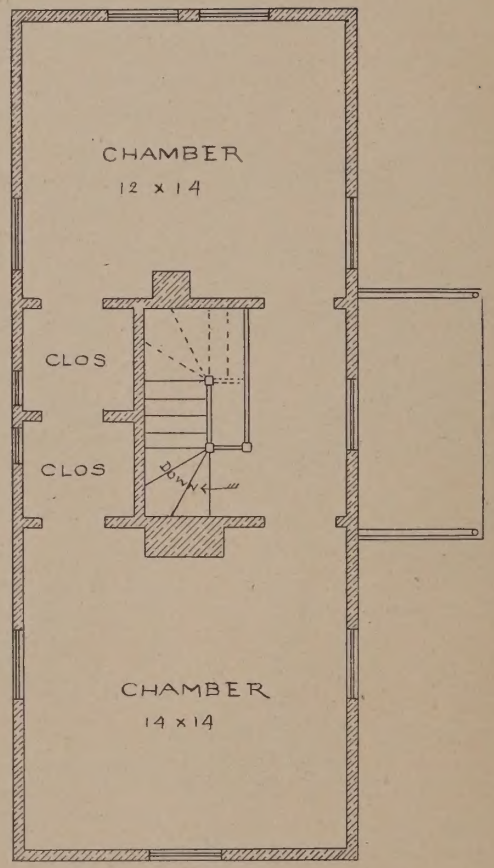


FIRST STORY PLAN

DESIGN No. 8.

Estimated Cost, - - $1,380.

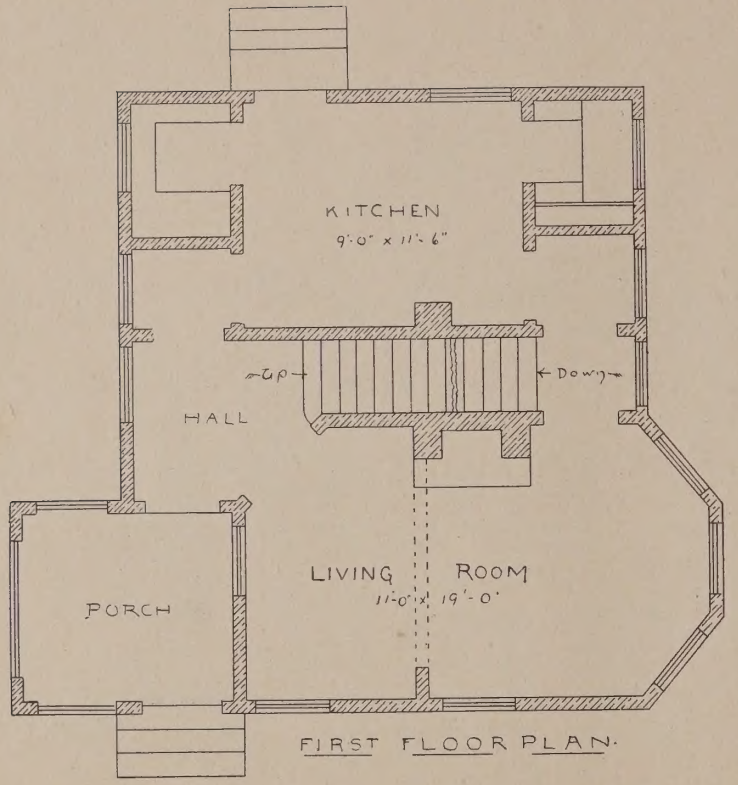
Cost of Working Plans, Specifications, etc., $21.00.



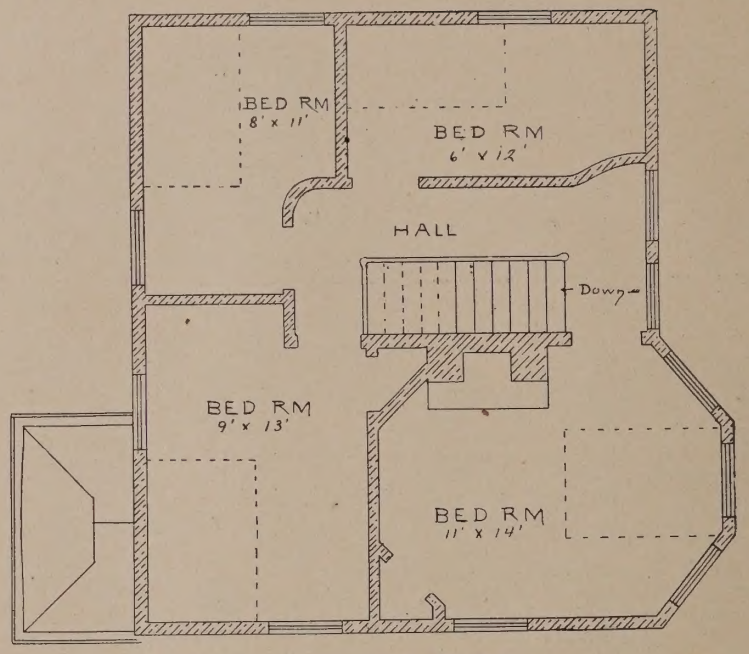
SECOND STORY PLAN

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

PERSPECTIVE VIEW. DESIGN No. 8.



FIRST FLOOR PLAN.



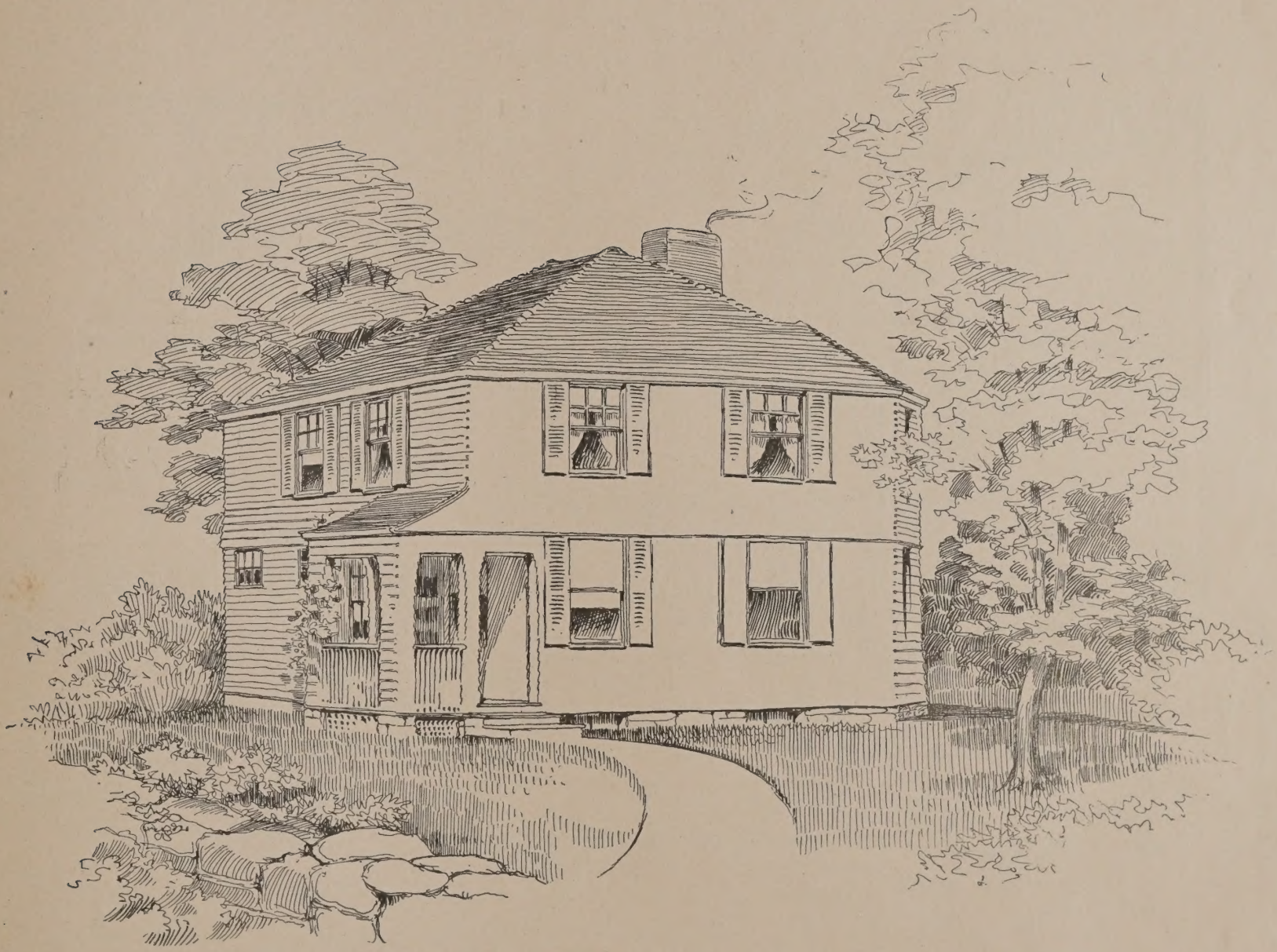
SECOND FLOOR PLAN.

DESIGN No. 9.

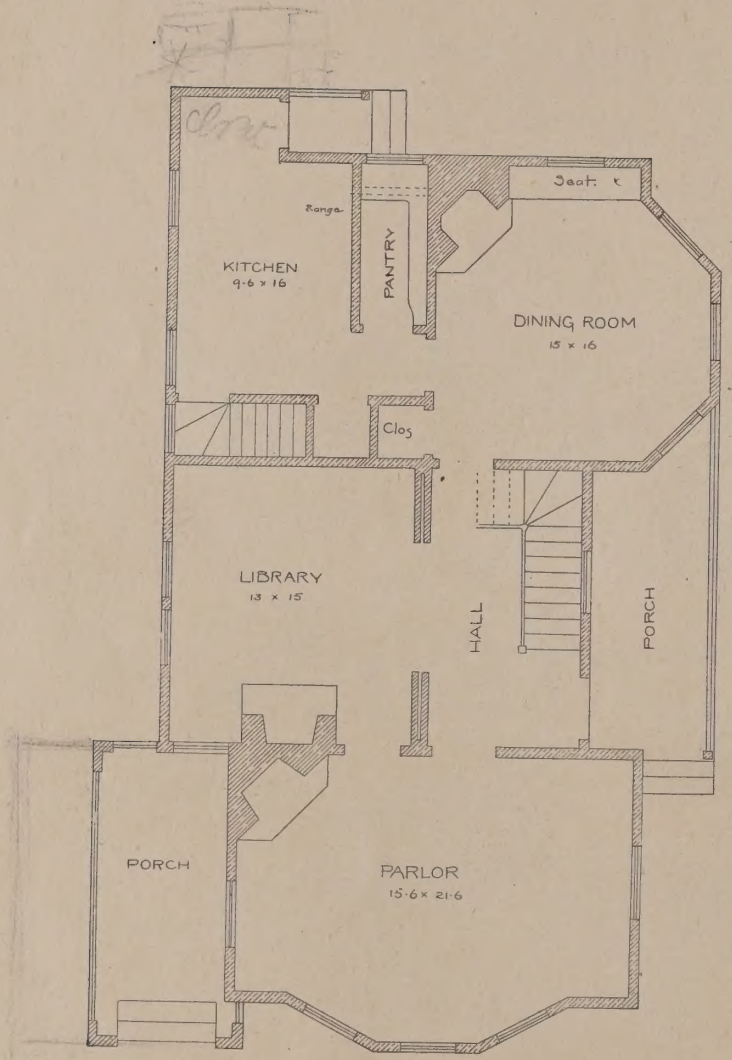
Estimated Cost, - - $1,450.

Cost of Working Plans, Specifications, etc., $21.75.

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.



PERSPECTIVE VIEW. DESIGN No. 9.

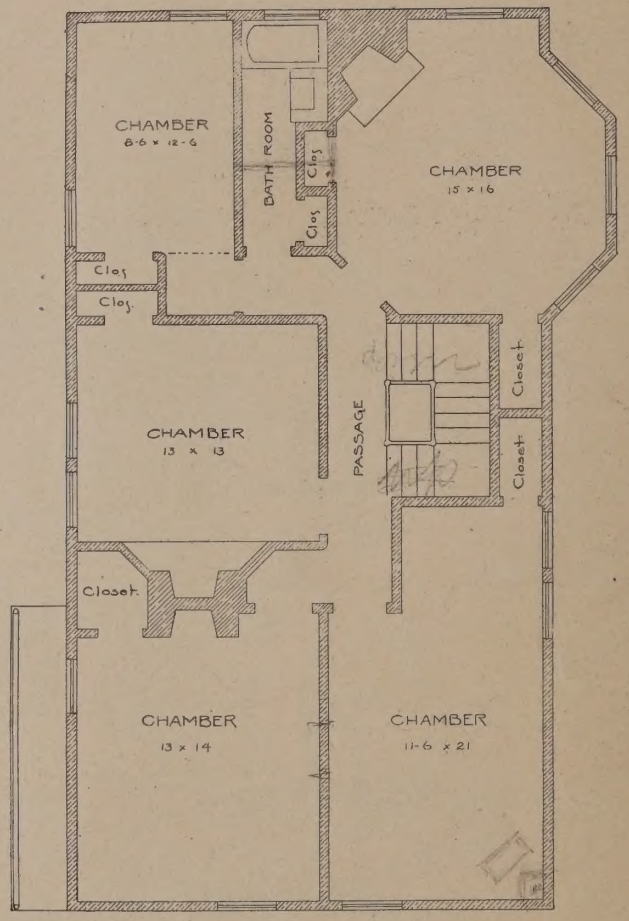


PLAN OF FIRST STORY

DESIGN No. 10.

Estimated Cost, - $3,150.

Cost of Working Plans, Specifications, etc., - - $47.25.

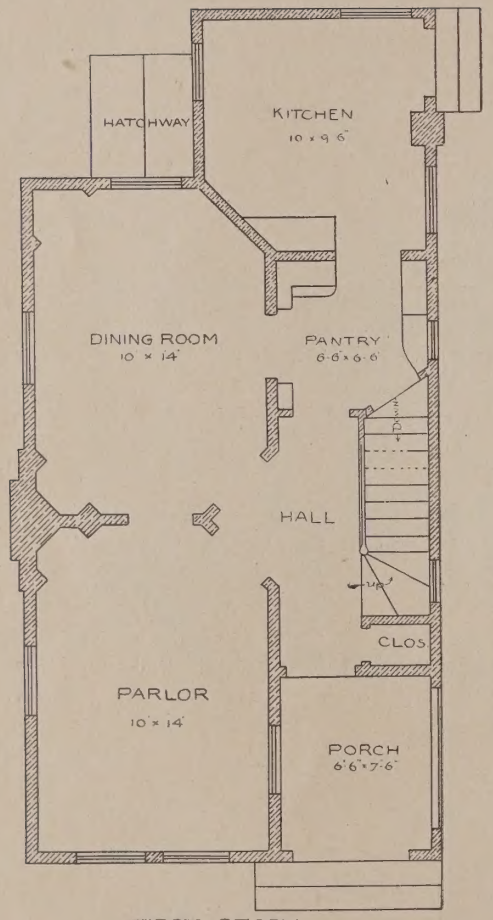


PLAN OF SECOND STORY

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT WASHINGTON, D. C.

PERSPECTIVE VIEW. DESIGN No. 10.

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

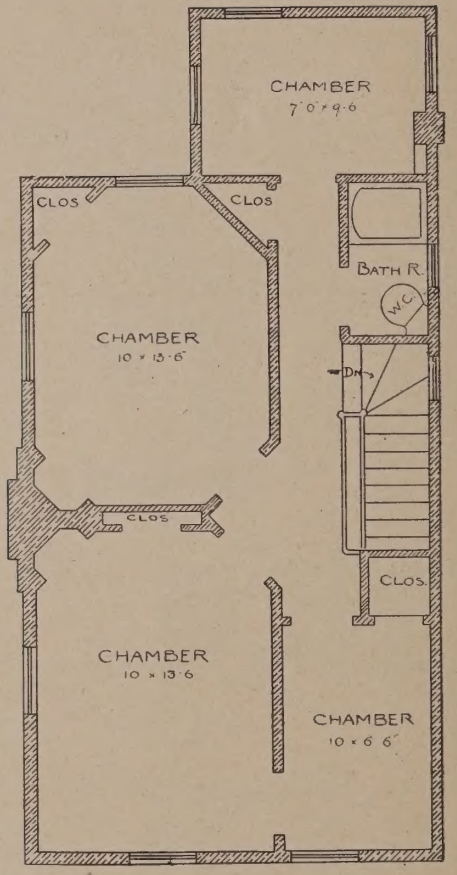


FIRST STORY

DESIGN No. 11.

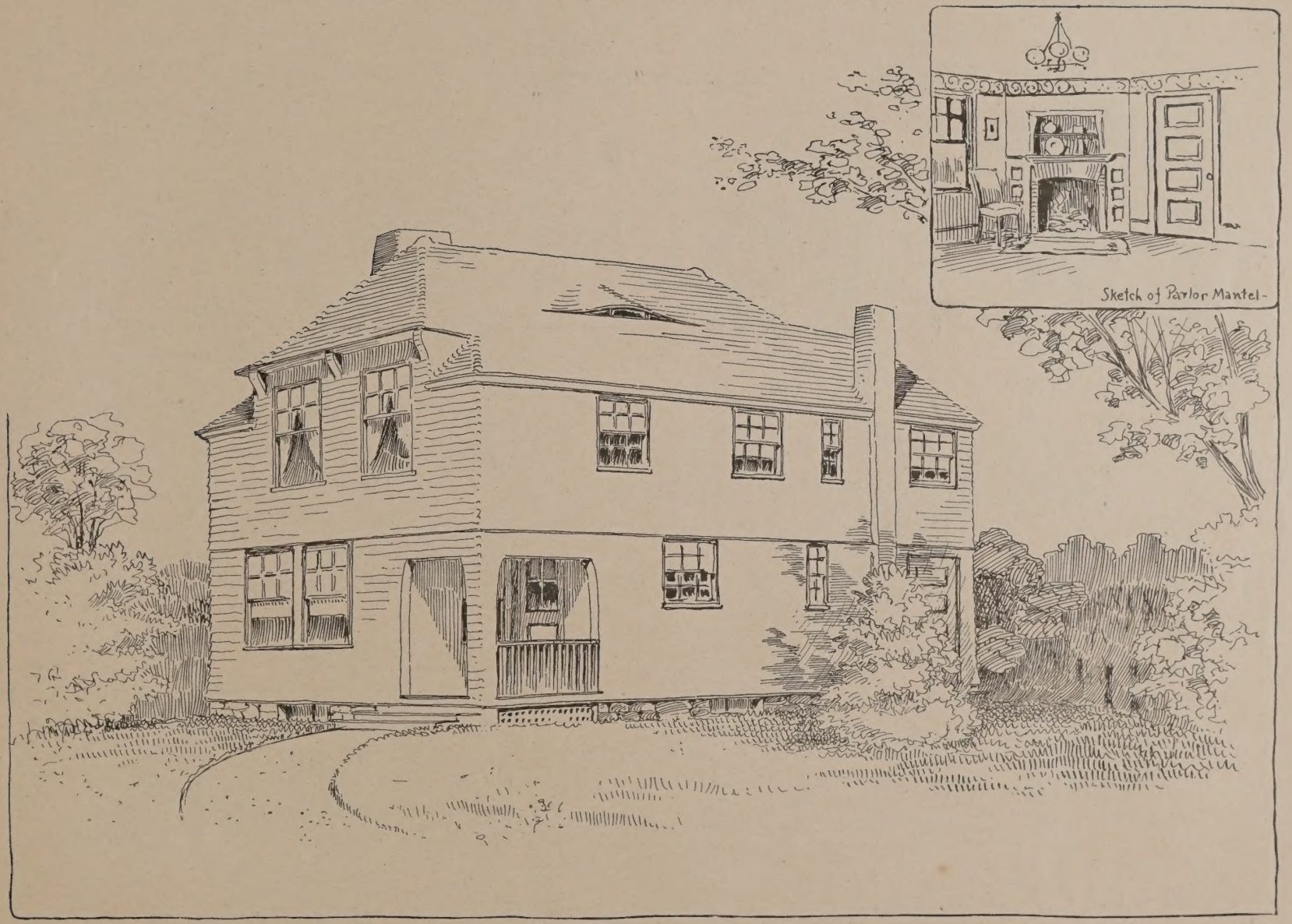
Estimated Cost, - - $1,500.

Cost of Working Plans, Specifications, etc., $22.50.

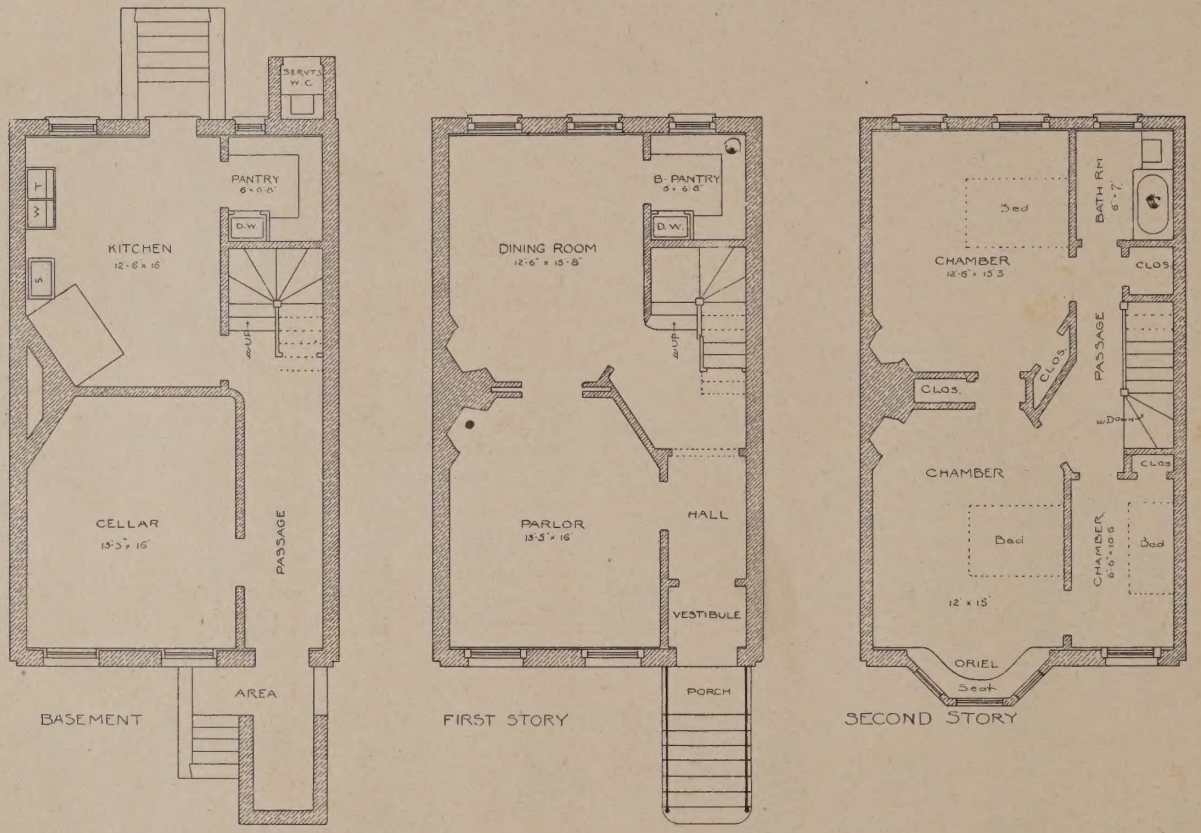


SECOND STORY

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.



PERSPECTIVE VIEW. DESIGN No. 11.



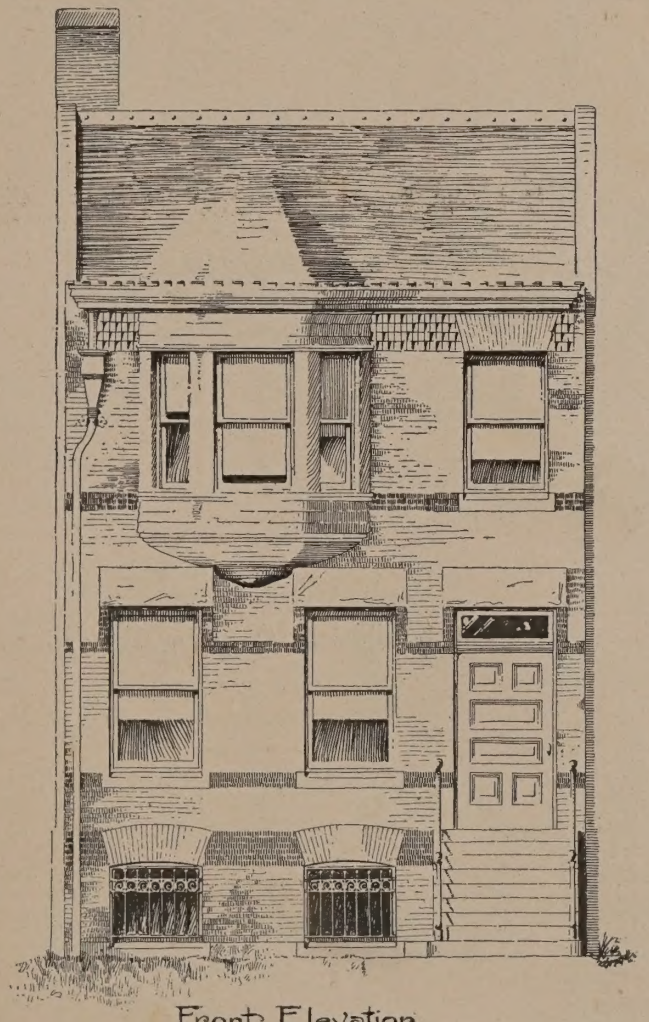
PLAN No. 12.

Estimated Cost, Plan No. 12 with Elevation No. 12, $4,000.

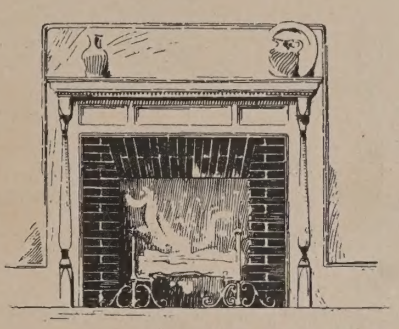
" " " 12 " " 13, $4,100.

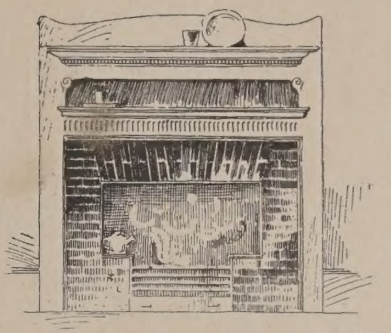
" " " 12 " " 14, $4,300.

Cost of Working Plans, Specifications, etc., 1½ per cent. on above estimates.

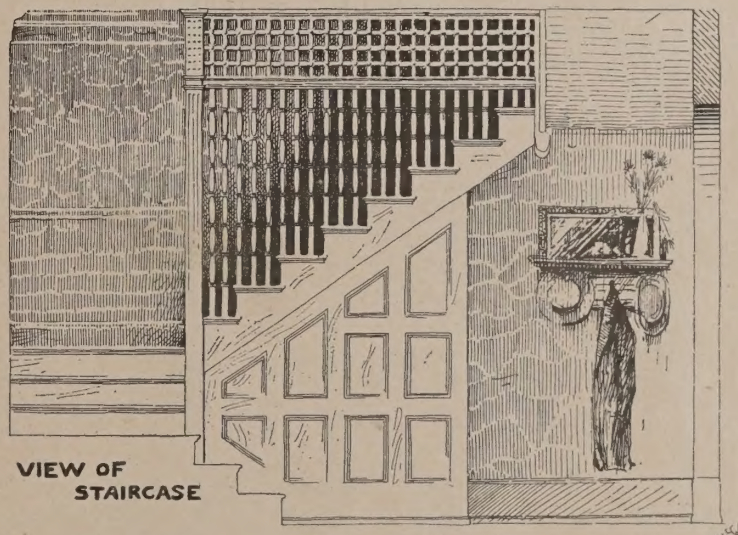


Front Elevation

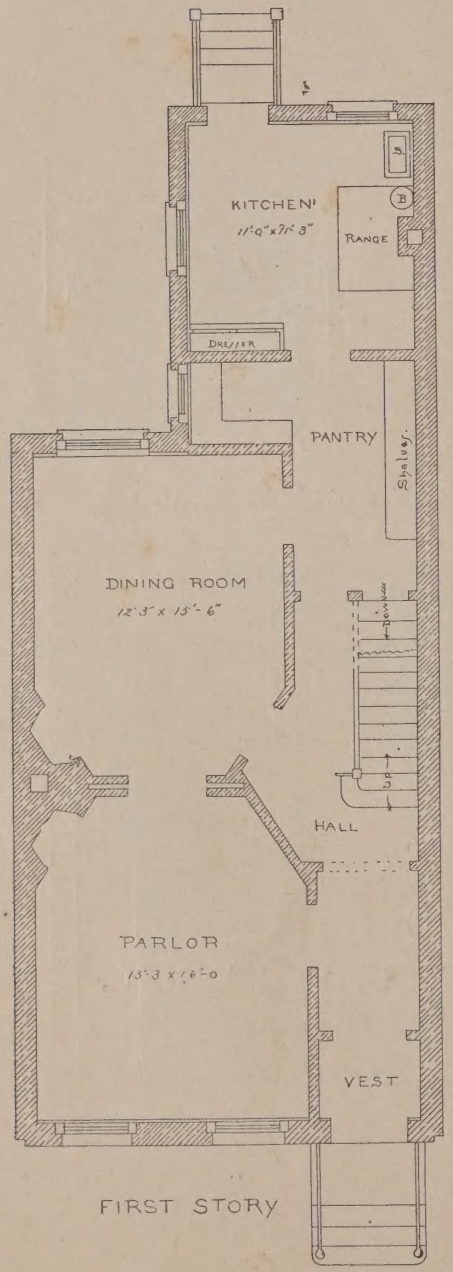


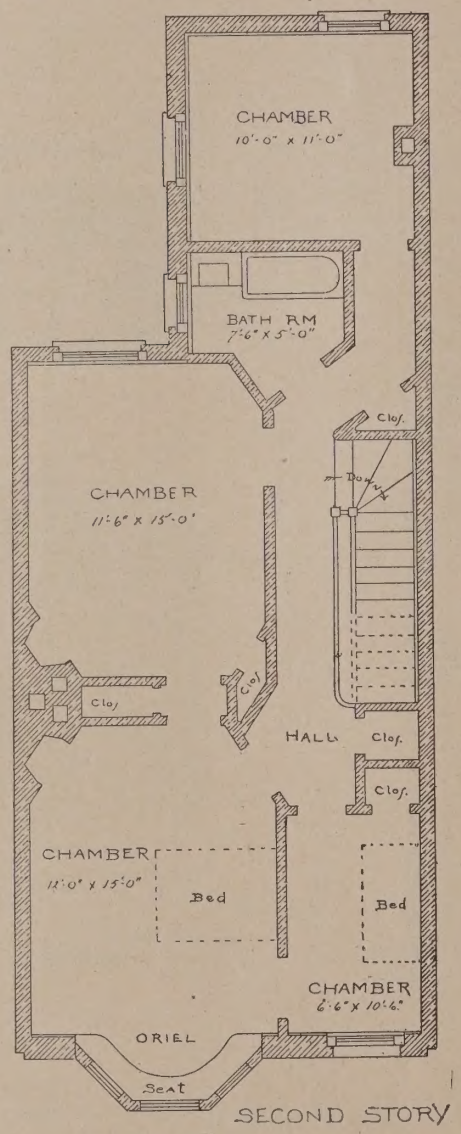


Parlor and Dining-room Mantels.



ELEVATION. No. 12.





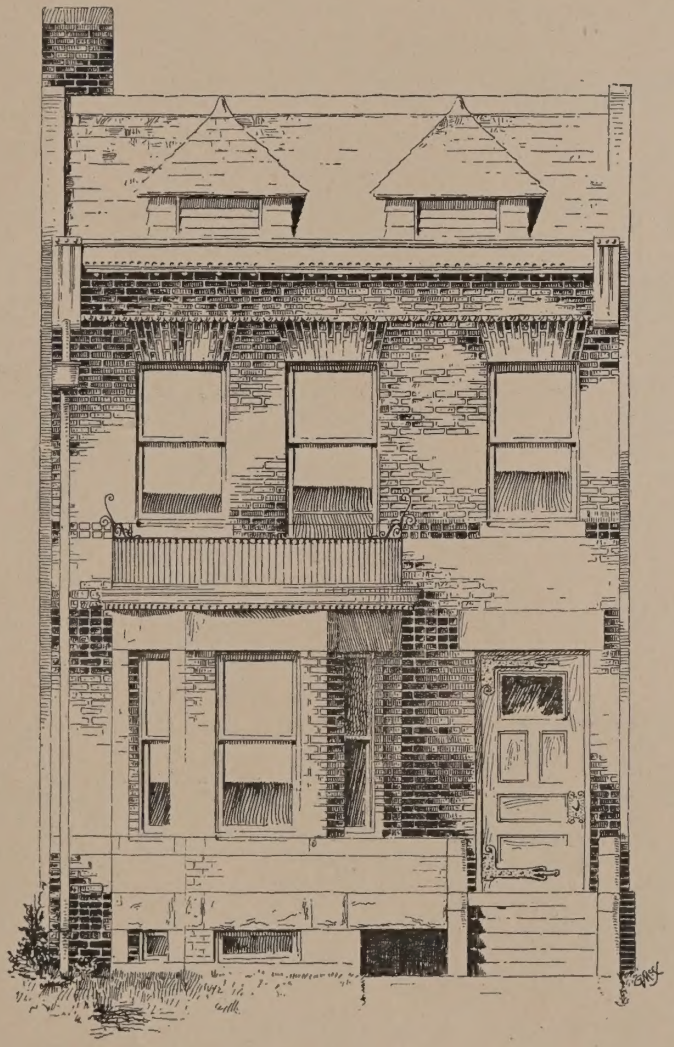
PLAN No. 13.

Estimated Cost, Plan No. 13 with Elevation No. 12, $4,500.

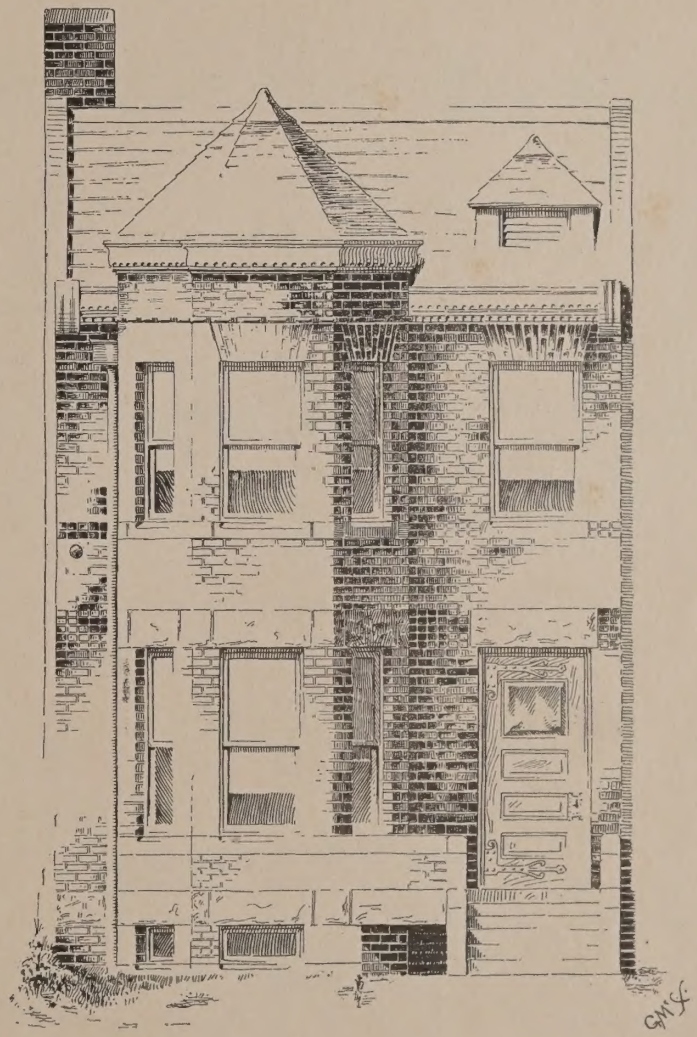
" " " " 13 " " " 13, $4,600.

" " " " 13 " " " 14, $4,800.

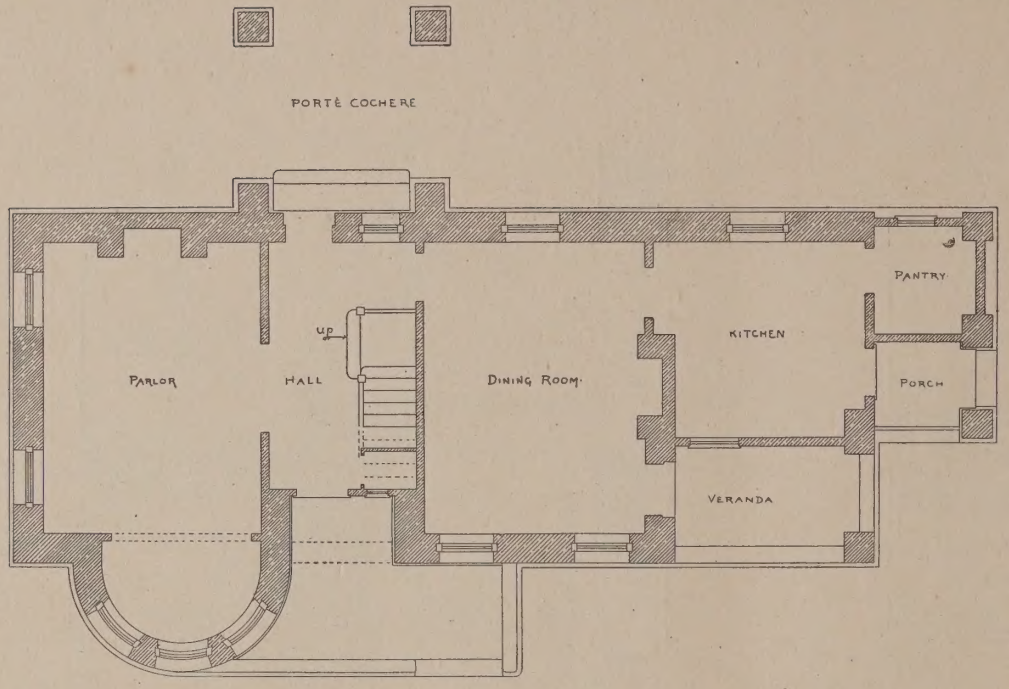
Cost of Working Plans, Specifications, etc., 1½ per cent. on above estimates.



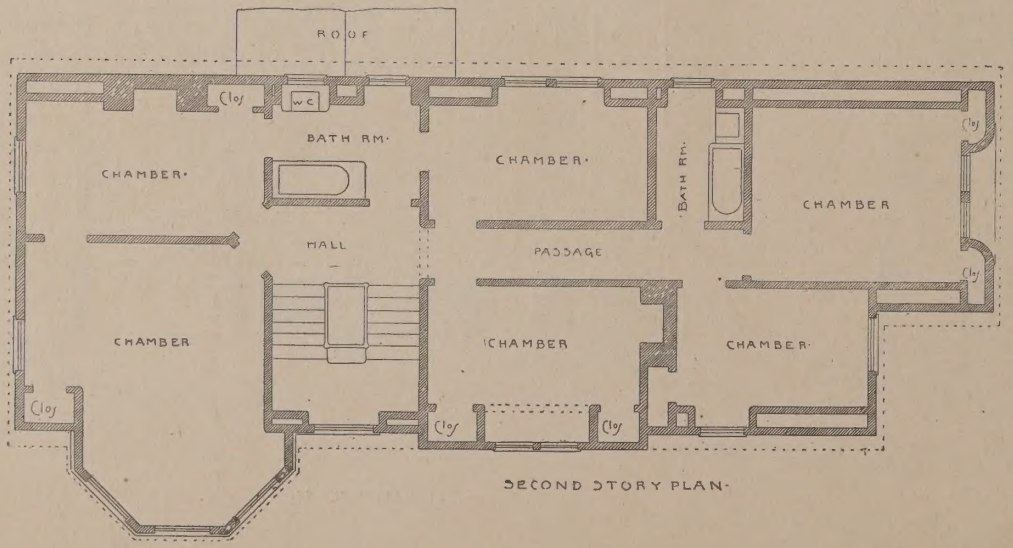
ELEVATION No. 13.



ELEVATION No. 14.



FIRST STORY PLAN.



SECOND STORY PLAN.

DESIGN No. 15.

A SHORE COTTAGE.

Estimated Cost, - - $5,000.

Cost of Working Plans, Drawings, Specifications, etc., $75.00.

HOUSES OF MODERATE COST, BY HARVEY L. PAGE, ARCHITECT, WASHINGTON, D. C.

PERSPECTIVE VIEW. DESIGN No. 15.

A Partial List of Buildings Recently Erected by Harvey L. Page, Architect.

Residence for	Hon. S. S. Cox,	at Washington, D. C.
" "	Mrs. J. C. Cunningham,	" "
" "	Admiral Pierce Crosby,	" "
" "	Mrs. C. A. Stanley,	" "
" "	Commander W. M. Folger, U. S. N.,	" "
" "	Lieutenant A. Dunlap, U. S. N.,	" "
" "	Dr. Crissey,	" "
" "	Mr. J. C. McElroy,	" "
" "	Hon. Wm. A. Maury,	" "
" "	Mrs. Chas. H. Sherrill,	" "
" "	Mr. John Murdoch,	" "
" "	Lieutenant H. Webster, U. S. N.,	" "
" "	General J. A. Williamson,	" "
" "	Mr. R. Buchanan,	" "
" "	Mr. Henry Strong,	" "
" "	Mr. Chas. Ridenour,	" "
" "	Frank Smith, Esq.,	" "
Residences "	Geo. E. Lemon, Esq.,	" "
" "	Samuel Shellabarger, Esq.,	" "
Residence for	Mr. Lewis Ginter,	at Richmond, Va.
" "	Mr. Claiborne Watkins,	" "
" "	Mr. J. A. Stewart, Jr.,	Short Hills, N. J.
" "	Parker W. Page, Esq.,	Summit, N. J.
" "	Mr. William P. Clough,	St. Paul, Minn.
" "	A. E. Lamb, Esq.,	Brooklyn, N. Y.
" "	A. R. Johnson, Esq.,	" "
Residences "	Mr. Wm. A. De Forest,	New York.
Residence "	Mr. R. H. Munson,	Williamsport, Pa.
" "	Mr. W. B. Ogden,	Lincoln, Neb.
" "	Mr. John W. Young,	Salt Lake City.
" "	Mrs. Octavus Cohen,	Asheville, N. C.
Apartment Houses for	Mr. Lewis Ginter,	Richmond, Va.
" " "	Mr. Wm. H. De Forest,	New York.
Hotel		Leesburg, Va.
" for	Mr. T. Felter,	Washington, D. C.
Town Hall and Opera House,		Leesburg, Va.
Stores		" "
Bank		" "

ESTABLISHED 1887.

ALLEN WALTON,
President.

ALLEN K. WALTON,
Secretary.

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MINERS AND MANUFACTURERS OF

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SAWED FLAGGING AND TILE.

ALSO,

CONTRACTORS FOR CUT STONE WORK.

HUMMELSTOWN, DAUPHIN CO., PA.

Used in building RICHMOND FLATS, ALBAUGH'S OPERA HOUSE, HOUSES FOR CAPT. G. E. LEMON, Mass. Ave.

REPORT.

The report of the United States Ordnance Department at Watertown, Mass., on the strength of the various materials used in the construction of the new City Hall of Philadelphia, Penna., shows the weight required to crush or fracture in any way a cubic inch of Hummelstown Brown Stone to be as great as for granite. The Hummelstown Brown Free-Stone is, in *richness and uniformity of Color, Strength, and Durability*, superior to all colored sandstones of America. It is not affected by atmospheric influences, never disintegrates under frost, and resists fire and wear more effectually than any other sandstone. The experiments made by Dr. Hiram A. Cutting, of Vermont, on a series of American sandstones, to determine the resistance to fire, shows Hummelstown Brown Free-Stone to have stood a temperature of 900° F. without injury.

Extract from Special Reports of Building Stone Investigation, Tenth U. S. Census.

"PHILADELPHIA, PA.—By Prof. J. P. LESLEY, State Geologist:

"The Hummelstown Brown Free-Stone, the most compact of all these Brown stones, has been introduced here within the last twenty years. It shows no evidence of disintegration in any of the buildings in which it has been used. It has the reputation of being substantial and durable."

N. L. CHAPPELLE & CO.,

Steam Heating and Ventilating Engineers

AND SOLE AGENTS FOR WASHINGTON FOR

THE FLORIDA STEAM HEATER,

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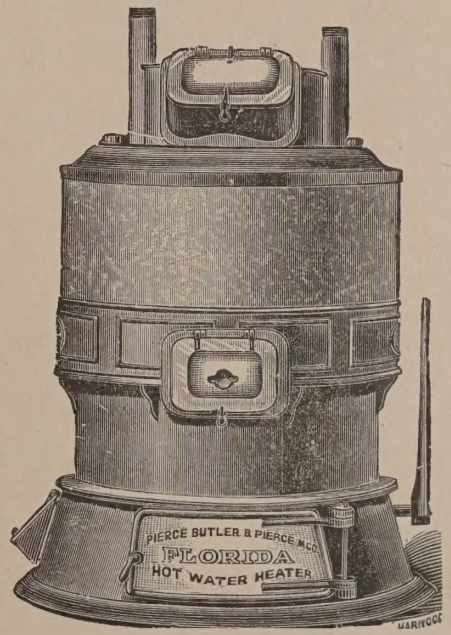
Public and Private Dwellings Heated by Steam or Hot Water. High and Low Pressure Boilers and Engines, by the Best Makers, furnished and set up. Remodelling Defective Apparatus a Specialty.



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Direct & Indirect Radiators.

Specialty of
Gold Compound Indirect Coils.

Jenkins Bros.'
Celebrated Brass Works.

Pierce, Butler & Pierce's
Steam Heating Specialties.

J. S. CONOVER & CO.,

(ESTABLISHED 1844.)

The Largest and Finest Warerooms, the Most Varied and Elegant Stock of Goods

OF ANY ESTABLISHMENT OF THE KIND IN THE WORLD.

Manufacturers and Designers of

FIRE PLACES, ANDIRONS, FENDERS, ETC.

Artistic Wrought Iron and Brass Work,

GRILLS, WINDOW GUARDS, ETC.,

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WOOD MANTELS,

MADE FROM OUR OWN OR SPECIAL DESIGNS, OF EVERY KIND OF WOOD.

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Through to Twenty-Second Street.

FACTORY:

82, 84, 86, and 88 Bank St., 410, 412, 414, and 416 Bleecker St., 582, 584, and 586 Hudson St., New York.

SPECIAL ATTENTION GIVEN TO THE EXECUTION OF ORIGINAL DESIGNS FURNISHED BY ARCHITECTS AND DECORATORS.

PROPOSED HOUSE AT ST. PAUL, MINN.

John Herbert Corning,

Manufacturers' Agent.

ORNAMENTAL TERRA-COTTA

POROUS TERRA-COTTA

TERRA-COTTA ROOFING TILES

BUFF BRICKS

FIRE ESCAPES

FINE FORGED IRON WORK

WOOD MANTELS

ROLL-TOP DESKS

STAINED AND MOSAIC GLASS

ONYX AND FANCY MARBLES

ROMAN & VENETIAN MOSAIC WORK

ESTIMATES FROM ARCHITECTS' OR ORIGINAL DRAWINGS.

Samples and Estimates on Application.

BENNETT'S TERRA-COTTA ROOFING TILES HAVE NO EQUAL FOR BEAUTY, DURABILITY, SAFETY, AND HEALTH.

IN EUROPE, CENTURIES OF EXPERIENCE HAVE DEMONSTRATED THEIR ADVANTAGES.

JOHN HERBERT CORNING,

GENERAL AGENT.

TILE SHOP
SUN BUILDING WASHINGTON, D. C.

TILE SHOP
Sun Building.

THE SMITH AND ANTHONY STOVE COMPANY, OF BOSTON, MASS. MANUFACTURE THE MOST ARTISTIC LINE OF FIRE-PLACE LININGS IN THE WORLD, INCLUDING DESIGNS BY ELIHU VEDDER AND OTHER ARTISTS.

JOHN HERBERT CORNING,

AGENT FOR WASHINGTON AND VICINITY.

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